

VM265-01: Introduction to Photography (4 cr.)

Emerson College – Syllabus: Fall 2016 (last revised on 9/1/16)

Class sessions: Mondays, 10 a.m. – 1:45 p.m.

Locations: 180 Tremont Street, Ansin Bldg. #206 (Photo Electronic Classroom) and #504 (Darkroom)

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 introduces the fundamentals of black-and-white photography by combining darkroom techniques with the latest digital processes. Essential comparisons between the two methods will be explored by learning camera controls, film development to darkroom printing, digital capture to print workflow, and through hybrid techniques such as making digital negatives for darkroom use. Critiques of student work will develop “the critical eye.” Students must use cameras with adjustable speed and aperture.

Learning Objectives:

The objective of this course is to provide each student with a fundamental understanding of black & white photography by introducing traditional darkroom and digital photography. In addition, the course will provide students with a grounding in the history of black & white photography as an artistic practice through classroom slide lectures. Critique sessions will stimulate dialogue and critical thinking regarding the visual language of photography in its present and rapidly evolving forms. The methods and skills learned in this course will provide a foundation from which students can continue their photographic endeavors.

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:

[Black & White Photography: A Basic Manual](#) by Henry Horenstein, ISBN: 978-0316373050 (**Required**)
[Looking at Photographs](#) by John Szarkowski, ISBN: 978-0870705151 (Recommended)
[On Photography](#) by Susan Sontag, ISBN: 978-0312420093 (Recommended)
[Why People Photograph](#) by Robert Adams, ISBN: 978-0893816032 (Recommended)
[A World History of Photography](#) by Naomi Rosenblum, ISBN: 978-0789209375 (Recommended)

Supplies and Materials:

Required Supplies and Materials:

- An email address that you regularly check
- 35mm Camera with manual aperture and shutter speed controls
- 15 Rolls of 35mm Film: Kodak Tri-X 400, 36 exposures per roll
- 3-ring Negative Box
- Negative Sleeves - PrintFile brand, Model #: 35-7B, 25 sleeves for your 35mm film (7 rows of 5 frames)
- Anti-Static Orange cloth for negatives
- Ilford Multigrade Contrast Filters (6x6")
- Photographic Paper - **CAUTION: DO NOT EXPOSE YOUR NEW PAPER TO LIGHT BY OPENING THE BOX!**
 - Minimum 100 sheets of 8"x10" Ilford Multigrade IV B&W photographic paper - RC Pearl Surface
- Inkjet Paper: Minimum 50 of sheets of 8.5"x11" Epson Premium Photo Paper - Luster Surface
- 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:

- Digital-SLR camera with manual aperture and shutter speed controls
- Lock (for darkroom lockers)
- Tripod & mechanical cable release for 35mm cameras
- 8x10" Negative Sleeves for contact sheets - PrintFile brand, Model: 810-1HB, 25pack
- Compressed Air
- Can Opener & Scissors
- Self Timer
- Nitrile Gloves, Hand Towels, Apron

Getting your Supplies:

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.

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 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 | 9/12 | <ul style="list-style-type: none"> • Introduction to the course • Review syllabus • EDC Session, • The technical roots of photography • Intro to Film Camera, loading, and exposure controls. • Introduce Project #1 “Sight versus Vision” | — | <ul style="list-style-type: none"> • <i>E-mail test</i> • <i>Sign up for a locker.</i> • <i>Read: Horenstein, pg. 2–15 (Basics), 22–27 (Film), 32–44 (Lenses), 49–55 (D.O.F.), Ch 5 (The Shutter), Ch 6 (Film Exposure)</i> • <i>Read worksheet for Project #1 “Sight versus Vision”.</i> • <i>Bring 2 bracketed, shot but undeveloped rolls to class next week.</i> • <i>Purchase all needed supplies and bring to class.</i> |
| #2 | 9/19 | <ul style="list-style-type: none"> • Slide lecture (Early Photography), Film Processing Primer, Lab/Cage tour. • Introduction to film processing and darkroom demo • Discuss Bracket WorkSheet • Process one roll of film with a partner (LAB). | <ul style="list-style-type: none"> • Email test due by Sunday • Sign up for a locker. • Readings from text book. • Read Project Sheet • Shoot two bracketed rolls and fill out worksheet. • Obtain and bring all required materials for the class | <ul style="list-style-type: none"> • <i>Read: Horenstein, Ch. 9 (Developing Film), pg. 215–218 (Photograms)</i> • <i>Read: <u>Understanding a Photograph</u>, by John Berger and write a 1pg response paper</i> • <i>Process your second bracketed roll of film on your own.</i> • <i>Shoot min. 2 new rolls of film and develop them on your own.</i> • <i>Bring object(s) for photogram experiments, 4 cut/sleeved rolls & printing supplies.</i> |
| #3 | 9/26 | <ul style="list-style-type: none"> • Reading Discussion • Darkroom demo & etiquette • Contact Sheets & Photograms • Darkroom Enlargements, Filters, Templates, Easels, Grain Finders, Using a Log. (LAB) | <ul style="list-style-type: none"> • Readings from text book. • Berger 1pg Response Paper • 4 rolls of film shot, developed and sleeved • bring objects for photogram experiments | <ul style="list-style-type: none"> • <i>Shoot, process, sleeve & print contact sheets: min. 2 rolls of film</i> • <i>4 Good Prints</i> • <i>3 Photograms</i> • <i>Contact Sheets for total 6 Rolls of film.</i> |
| #4 | 10/3 | <ul style="list-style-type: none"> • Critique for Project #1 • Introduction to Project #2 | <ul style="list-style-type: none"> • 4 Good Prints • 3 Photograms • Contact Sheets for 6 Rolls of film | <ul style="list-style-type: none"> • <i>Reading — Adams</i> • <i>Shoot, process, sleeve & print contact sheets: min. 2 rolls of film</i> |
| ➤ | 10/10 | No Class - Columbus Day | — | <ul style="list-style-type: none"> • <i>Shoot, process, sleeve & print contact sheets: min. 2 rolls of film</i> |
| #5 | 10/11 TUE | <ul style="list-style-type: none"> • Reading Discussion • Split Filter Printing • See work of various photographers • Individual meetings / Print (LAB) | <ul style="list-style-type: none"> • Reading — Adams • 4 rolls, developed and sleeved • Contact sheets for all new rolls shot | <ul style="list-style-type: none"> • <i>Shoot, process, sleeve & print contact sheets: min. 3 rolls of film</i> |
| #6 | 10/17 | <ul style="list-style-type: none"> • Film Scanning • Dodging and Burning • See work of various photographers • Individual meetings / Print (LAB) | <ul style="list-style-type: none"> • 3 rolls, developed and sleeved • Contact sheets for all new rolls shot | <ul style="list-style-type: none"> • <i>Shoot, process, sleeve & print contact sheets: min. 2 rolls of film</i> • <i>6 Good Prints</i> • <i>Contact Sheets for total 9 Rolls film</i> • <i>Bring your D-SLR</i> |
| #7 | 10/24 | <ul style="list-style-type: none"> • Critique for Project #2 • Introduction to Project #3 • Setting up your D-SLR to shoot RAW | <ul style="list-style-type: none"> • 6 Good Prints • Contact Sheets for 9 Rolls of film • Bring your D-SLR | <ul style="list-style-type: none"> • <i>Shoot a minimum of 100 new RAW images</i> • <i>Bring your D-SLR</i> |

| Class | Date | Lesson Topics this week | Due this week | Due next week |
|-------|------------------------------|--|---|---|
| - | 10/28 FRI 10/29 SAT | <ul style="list-style-type: none"> • Optional for Extra Credit • Society for Photographic Education Northeast Regional Conference in New York, NY • https://www.spenational.org/regions/northeast | <ul style="list-style-type: none"> • Discuss with instructor in advance to confirm your participation • Optional Extra Credit Assignment: Attend or volunteer at the conference for additional course credit. | <ul style="list-style-type: none"> • See Class #7: 10/24 |
| #8 | 10/31 | <ul style="list-style-type: none"> • Megapixels, File Formats • RAW workflow for B/W.Pixels, • D-SLR Camera controls and settings. • Long Exposures • Making Digital Contact Sheets (LAB) | <ul style="list-style-type: none"> • Bring your D-SLR • 100 new RAW images | <ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images + contact sheets for all shot. • Print minimum 1 digital "draft" print. |
| #9 | 11/7 | <ul style="list-style-type: none"> • Diagnosing Exposures • Adjustment Layers. • Detailed anatomy of an image, Color Modes, Profiles, Levels • Grayscale Digital Printing • Visiting Artist Presentation • Individual meetings & Print if time allows (LAB). | <ul style="list-style-type: none"> • 100 new RAW images • Contact Sheets for all new images • At least 1 digital "draft" print | <ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images with contact sheets . • Bring all Contact Sheets for a total minimum of 300 RAW images • 8 Excellent Digital Prints |
| #10 | 11/14 | <ul style="list-style-type: none"> • Critique for Project #3 • Introduction to Project #4 | <ul style="list-style-type: none"> • 8 Excellent Digital Prints • Contact Sheets for total minimum of 300 RAW images | <ul style="list-style-type: none"> • 1 pg Project Proposal • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • Print minimum 1 "draft" print. • Reading – TBA |
| #11 | 11/21 | <ul style="list-style-type: none"> • Field Trip — TBA • Reading Discussion • Questions in Art Criticism Worksheet • Individual meetings | <ul style="list-style-type: none"> • 1 pg Project Proposal • Contact Sheets for all new images • Minimum of 1 "draft" print • Reading — TBA | <ul style="list-style-type: none"> • 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • Print minimum 1 "draft" print. |
| #12 | 11/28 | <ul style="list-style-type: none"> • Discuss Field Trip • Output for print, press, and web. • 4 Up Print Tests • 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 all images shot • Bring all "draft" prints | <ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • 10 Perfect Prints |
| #13 | 12/5 | <ul style="list-style-type: none"> • Critique for Project #4 | <ul style="list-style-type: none"> • 10 Perfect Prints • Contact Sheets for total 300 RAW images (or film equivalent) | <ul style="list-style-type: none"> • Work on Digital Portfolio |
| ➤ | 12/12 | No Class - Friday Schedule Observed | — | <ul style="list-style-type: none"> • Work on Digital Portfolio |
| #14 | 12/19 | <ul style="list-style-type: none"> • Final Exam Period • Instructor's work • Next Steps in Photography | <ul style="list-style-type: none"> • Digital Portfolio | — |