

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

Emerson College – Syllabus: Spring 2018 (last revised on 1/15/18)

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

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

Professor: Camilo Ramirez
Camilo_Ramirez@emerson.edu
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 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.

Student 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 it’s 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 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:

[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 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

A	93% - 100%	C+	77% - 79%
A-	90% - 92%	C	73% - 76%
B+	87% - 89% *	C-	70% - 72%
B	83% - 86%	D	60% - 69%
B-	80% - 82%	F	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

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

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 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. 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	1/17	<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	1/24	<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 1 Description Sheet • Two bracketed rolls • Bracket worksheet completed • Bring all required course supplies 	<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	1/31	<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 new rolls of film</i> • <i>4 Good Prints</i> • <i>3 Photograms</i> • <i>Contact Sheets for total 6 Rolls of film.</i>
#4	2/7	<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. 3 new rolls of film</i> • <i>1 new analog print</i>
#5	2/14	<ul style="list-style-type: none"> • Reading Discussion — Adams • Split Filter Printing • See work of various photographers • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Reading — Adams • 3 new rolls, developed and sleeved • Contact sheets for all new rolls shot • 1 new analog print 	<ul style="list-style-type: none"> • <i>Shoot, process, sleeve & print contact sheets: min. 3 new rolls of film</i> • <i>1 new analog print</i>
#6	2/21	<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 new rolls, developed and sleeved • Contact sheets for all new rolls shot • 1 new analog print 	<ul style="list-style-type: none"> • <i>Bring your D-SLR, fully charged</i> • <i>Shoot, process, sleeve & print contact sheets: min. 3 rolls of film</i> • <i>6 Great Prints</i> • <i>Contact Sheets for total 9 Rolls film</i>

Class	Date	Lesson Topics this week	Due this class	Due next class
#7	2/28	<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"> • Bring your D-SLR, fully charged • 6 Great Prints • Contact Sheets for 9 Rolls of film 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images & download to your HD • See week of Spring Break for Assignments
➤	3/7	No Class - Spring Break	—	<ul style="list-style-type: none"> • Bring your D-SLR, fully charged • Bring Digital Printing Supplies • Bring RAW files on your hard-drive
#8	3/14	<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, fully charged • Bring Digital Printing Supplies • 100 new RAW images • Bring RAW files on your hard-drive 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images + contact sheets for all shot. • 1 new digital print
#9	3/21	<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 • 1 new digital 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	3/28	<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"> • Reading — TBA • 1 pg Project Proposal • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • 1 new print
#11	4/4	<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 new images • 1 new print 	<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
#12	4/11	<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 • 1 new print 	<ul style="list-style-type: none"> • Shoot a minimum of 100 new RAW images (or film equivalent) + contact sheets for all shot. • Print for Final Critique
➤	4/18	No Class - Monday Schedule Observed	—	<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	4/25	<ul style="list-style-type: none"> • Critique for Project #4 	<ul style="list-style-type: none"> • 10 Perfect Prints • Contact Sheets for total 400 RAW images (or film equivalent) 	<ul style="list-style-type: none"> • Prepare Digital Portfolio
#14	5/2	<ul style="list-style-type: none"> • Final Exam Period • Instructor's work • Next Steps in Photography 	<ul style="list-style-type: none"> • Digital Portfolio 	—