

VM492-0: Photo Practicum (4 cr.)

Emerson College — Fall 2018 Syllabus (last revised on 8/12/2018)

Class Sessions: Mondays, 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: 180 Tremont St. (Ansin Bldg.) #911. Mailbox is also on the 9th Floor of the Ansin Building.
Mondays, Wednesdays & Fridays: 2:30 pm–3:30 pm, and by appointment.

Course Description:

Photo Practicum can be taken once for 4 credits or twice consecutively for 8 credits as part of the Bachelor of Fine Arts Production Track (see section on BFA requirements). This course is designed to integrate, enrich, and solidify a student's photographic skills building on past productions. Emphasis is placed on developing a personal vision and working toward completing and presenting an original portfolio. Explorations of various techniques and conceptual frameworks will be encouraged. Long term projects will evolve in the context of peer-based critiques, field trips, gallery visits, artist talks and professional development.

Prerequisites: Junior standing, completion of a 300 level photography production course.

BFA candidates require approval of photography faculty by application.

Student Learning Objectives:

Continuing to discover content that is meaningful is an ongoing process for all artists. Once the craft has been developed, honing your photographic voice becomes the challenge. The goal of this course is to help students find and clarify that voice. What make us unique are our own stories. It is the place we start from and what is most present. It is from this resource that we create; therefore, the first half of the course will focus on searching for content and how that content relates to your life. This will be the core of your project for the entire semester, and it will be your reference point for those departures from your original intentions. One must define it; name it, and begin to photograph/work through it. A journal will also be required, as a way to document your ideas and gather resources relevant to the subject you have chosen. Storytelling through visual media can take many forms. Critical thinking and dialog helps students “find their voice”, which culminates in an advanced body of work to be exhibited at the end of the semester.

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. Students are encouraged to bring in examples of work that has influenced them, readings, videos, etc.

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 (Recommended):

The Rise: Creativity, the Gift of Failure, and the Search for Mastery, by Sarah Lewis, ISBN: 978-1451629248

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

Why People Photograph, by Robert Adams, ISBN: 978-0893816032

Bending the Frame: Photojournalism, Documentary and the Citizen, by Fred Ritchin, ISBN: 978-0316020749

Regarding the Pain of Others, by Susan Sontag, ISBN: 978-0312422196

Supplies and Materials:

Required Supplies and Materials:

- An email address that you regularly check
- A high-res digital or still film camera, that fits the needs of your ideas (also available for checkout at the EDC).
- Inkjet Paper: Your choice of brand and surface, letter size (also consider large format/roll or double sided papers).
- Color Film: Medium or 4x5 format Kodak Portra 400NC preferably (Minimum 10 Rolls)
- Color Film Processing Service: each roll of color film must be developed externally (C-41 Processing)
- Negative Sleeves - PrintFile brand 120-3HB, 25pack (let's talk if you are shooting 4x5)
- 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 a way of gathering and exploring ideas, organizing your project logistics, etc.

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 provides students with the Adobe Suite and student pricing on computers, for more info visit (support.emerson.edu). Always remember to ask for a student discount.

Film Processing: Some local places such as [Hunt's](#), [Colortek](#), and [Willow](#) do (C-41) color film processing so shop around, but you can also use the film drop by [Panopticon Imaging](#) at their gallery near Kenmore Sq. Just be sure to plan ahead and give yourself enough time to both ship, process, and receive your film in time for class deadlines, *since ultimately you are responsible for developing your film on time.*

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 Phase Description sheet which are in service of a single semester-long project. The four Phase Critiques are weighed with the highest values. The emphasis will be on the progress & quality of work produced, and how well the material in class is incorporated into your semester-long project. This is a practicum, upper-level capstone course, and above average work is expected from everyone. Before each turning in each assignment and critique, ask yourself the following questions:

1. Have you accomplished your intention?
2. Does your work communicate your ideas clearly to other viewers?
3. Are your materials and techniques the most effective for your concept?
4. Is your presentation/craft the best it can be?
5. Is your work consistently presented on time?

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 **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	9/10	<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 • Medium-Format & 4x5 cameras. • Introduction to Phase #1 	—	<ul style="list-style-type: none"> • Read Phase #1 worksheet • 1 pg. Project proposal • Set up your hard-drive & folders • Email test due by Sunday • Obtain all required course materials. • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#2	9/17	<ul style="list-style-type: none"> • Lighting • Print on Demand Services • Online Resources • Bookmaking demo • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Read written statements out loud & show contact sheets. • Be prepared to discuss your idea with the class as well as question your peers about theirs. • Contact Sheets for all photos shot 	<ul style="list-style-type: none"> • Reading TBA • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#3	9/24	<ul style="list-style-type: none"> • Bookmaking demo • See the work of various artists • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Contact Sheets for all photos shot 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#4	10/1	<ul style="list-style-type: none"> • Critique for Phase #1 • Introduction to Phase #2 	<ul style="list-style-type: none"> • 8-10 Good Prints • Artist Journal • Contact Sheets for all rolls or RAW files shot 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
➤	10/6 & 10/7	<ul style="list-style-type: none"> • Alternate Assignment to Field Trip on 10/29/18 OR Extra Credit: Attend or Volunteer one or two full days at the Society for Photographic Education -N.E. Conference at SUNY New Paltz, New Paltz, NY 	<ul style="list-style-type: none"> • Discuss in advance with me to confirm your participation as an attendee or volunteer to receive credit for this alternate assignment 	<ul style="list-style-type: none"> • See Above
➤	10/8	No Class - Columbus Day	—	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#5	10/9 Tue.	<ul style="list-style-type: none"> • Monday Schedule Observed • Lightroom Workflows • See the work of various artists • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Contact Sheets for all photos shot 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#6	10/15	<ul style="list-style-type: none"> • Artist Statements & CV's • Framing/Portfolios/Presentation • See the work of various artists • Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> • Contact Sheets for all photos shot 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#7	10/22	<ul style="list-style-type: none"> • Critique for Phase #2 • Introduction to Phase #3 	<ul style="list-style-type: none"> • 8-10 Good Prints & Small Book • Revised written statement • Artist Journal • Contact Sheets for all photos shot 	<ul style="list-style-type: none"> • Reading - TBA • Shoot, process and sleeve min. 2 rolls of 120 or equivalent.

Class	Date	Lesson Topics this week	Due this class	Due next class
#8	10/29	<ul style="list-style-type: none"> Field Trip — TBA Questions in Art Criticism Worksheet Individual meetings 	<ul style="list-style-type: none"> Reading - TBA Contact Sheets for all photos shot 	<ul style="list-style-type: none"> 1 pg Art Criticism Response Paper stapled to Art Criticism Worksheet Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#9	11/5	<ul style="list-style-type: none"> Print and online stationary See the work of various artists 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 photos shot 	<ul style="list-style-type: none"> Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
➤	11/12	No Class - Veterans Day	—	<ul style="list-style-type: none"> Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#10	11/19	<ul style="list-style-type: none"> Critique for Project #3 Introduction to Phase #4 	<ul style="list-style-type: none"> 8-10 Good Prints or Equivalent Artist Journal Revised written statement Contact Sheets for all photos shot 	<ul style="list-style-type: none"> Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#11	11/26	<ul style="list-style-type: none"> Organizational & Inventory Systems Exhibition Submissions/Opportunities Professional Opportunities Individual meetings / Print (LAB) Visiting Artist Presentation 	<ul style="list-style-type: none"> Contact Sheets for all photos shot 	<ul style="list-style-type: none"> Shoot, process and sleeve min. 2 rolls of 120 or equivalent.
#12	12/3	<ul style="list-style-type: none"> Output for print, press, and web. Saving for Web and Digital Portfolio walkthrough. See the work of various artists Individual meetings / Print (LAB) 	<ul style="list-style-type: none"> Contact Sheets for all photos shot 	<ul style="list-style-type: none"> Prepare for final presentation
#13	12/10	<ul style="list-style-type: none"> Final Exhibition Critique 	<ul style="list-style-type: none"> 10-20 Perfect Prints or Equivalent Finalized Artist Statement Artist Journal Contact Sheets for all photos shot 	<ul style="list-style-type: none"> Prepare Final Digital Portfolio
#14	12/17	<ul style="list-style-type: none"> Final Exam Period Instructor's work Exhibition Documentation 	<ul style="list-style-type: none"> Final Digital Portfolio 	—