

VM265-02: Introduction to Photography (4 cr.)

Emerson College – Syllabus: Spring 2024 (last revised on **01/16/2024**)

Class sessions: In-person on Tuesdays, 10 a.m. – 1:45 p.m.

Locations: 180 Tremont Street, Ansin Bldg. #206 (Classroom), #504 (Darkroom), #703 (Photo Electronic Lab)

Professor: Camilo Ramirez

Camilo_Ramirez@emerson.edu

www.camramirez.com/teaching.html (Syllabus, some readings, project worksheets, public resources)

[Shared Google Drive Repository](#) (Delivering your work, additional resources, project evals & grades)

Office & Hrs: 180 Tremont St. (Ansin Building) #911. Mailbox is also on the 9th floor of the Ansin bldg.
In-person office hrs on Tue & Thu: 8:20am–9:50am, or schedule an appointment via email.

Course Description:

Introduces the fundamentals of black-and-white photography by combining darkroom techniques with the latest digital processes. Essential comparisons between the two methods are explored by learning camera controls, film development to darkroom printing, digital capture to print workflow, and through the hybrid combination of these techniques. Critiques of student work develop an aesthetic and conceptual understanding of the creative process. Students must use cameras with manually 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 basic 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:

The content of this course requires in-person, physical presence by students. We will be critiquing prints in person and using equipment that is specific to our digital and darkroom labs. There will be no remote attendance unless it is planned by me in advance for the entire class, and cleared by our department. Whenever possible inform me in advance if you will be missing class. Missing three or more of our 4-hour class sessions means that you will have not had sufficient exposure to the course material and will result in failing the course. If you miss a class, it is your responsibility to follow up in order to mitigate your absences & any missed work.

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. Use of A.I. technology for image based or written assignments is prohibited. Delivering an assignment utilizing A.I. in this course is considered [Academic Misconduct](#).

I will notify you of any updates or changes to the course/schedule during the semester via email, so you are expected to check it frequently.

Mobile Devices & Class Recording:

- 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.
- Audio or video recording, filming, photographing, viewing, transmitting, producing or publishing the image or voice of another person or that person's materials, creative works or educational records without the person's knowledge and expressed consent is strictly prohibited, unless it is part of a registered accommodation.

Textbooks:

Black & White Photography: A Basic Manual by Henry Horenstein, ISBN: 978-0316373050 (Recommended)
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
- 35 mm Camera with manual aperture and shutter speed controls ([available for checkout at the EDC](#))
- 14 Rolls of 35 mm 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: 6"x6" (Available for checkout in the Darkroom)
- 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: for final digital prints - Minimum 50 of sheets of 8.5"x11" Epson Ultra Premium Luster Photo Paper
- Any form of portable digital 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
- Nitrile Gloves for film developing (provided in the Darkroom)

Recommended Supplies and Materials:

- Digital-SLR camera with manual aperture and shutter speed controls ([available for checkout at the EDC](#))
- Inkjet Paper: for digital contact sheets - 8.5"x11" Epson Ultra Premium Presentation Paper MATTE
- 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 (available in the Darkroom)
- Can Opener & Scissors (available in the Darkroom)
- Self Timer
- Goggles, Hand Towels, Apron (available in the Darkroom)

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 Hunt's (www.huntsphotoandvideo.com) in Cambridge and Kenmore Square, and Newtonville Camera (newtonville.camera) in Waltham. For analog cameras I recommend Joe & Karen's Cameras (617- 770-3446) in Quincy, 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 when buying any supplies.

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

Access to Emerson Photo Facilities & Equipment:

As part of your first project you'll need to complete the following **three items for credit**.

1. Learn about photo facilities, see open lab hours, sign the usage contract, and take the hazmat quiz:
https://support.emerson.edu/hc/en-us/articles/21709025428123-Darkroom-and-Photo-Facilities-Access#h_01H9QZ6N4BM92YJS5H3MNYZHR0

2. Learn about equipment access at the EDC, terms of usage, safety, and sign the usage contract:
<https://support.emerson.edu/hc/en-us/articles/21694607357979-Equipment-Distribution-Center-Terms-of-Use>

3. VMA's safety form and procedure is required as part of all equipment reservations as per VMA department policy:
- A. [Sign the Safety Production Guidelines Agreement](#) (once per semester, and for credit)
 - B. Get an Approved Location Safety Form (per reservation)
 - C. Make an equipment RESERVATION on Web Checkout (per reservation)

Grading and Standards:

Grades will be earned in points throughout the semester by completing assignments, critiques and deliverables. The total points possible and all grading criteria are specified in each Project Description sheet. The three 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:

- In person attendance is absolutely critical to this course. There will be no remote attendance.
- 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 or before the due date.
- If absent, it is your responsibility to find out what you've missed and make arrangements to turn in 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)

If you have a religious observance or practice that impacts our course calendar, please see me as soon as possible to discuss how we may make appropriate arrangements. **If you feel sick, DO NOT come to class. Check in with me ASAP and we'll work things out for next week.** For additional information on attendance see the [Student Handbook](#) & [Emerson's Attendance Policy](#).

Plagiarism, Academic Misconduct Statement, and Artificial Intelligence standards:

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. View the college's [Academic Misconduct & Plagiarism Policy](#).

As stated above, delivering any assignment in this course that utilizes Artificial Intelligence (A.I.) technology for image based and/or written assignments as your own work is considered Academic Misconduct, and may lead to [Failing the course, being suspended from the college, or being dismissed by the college.](#)

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.

Equal Opportunity Statement:

If you have been impacted by discrimination, harassment or sexual violence, I am available to support you, and help direct you to available resources on and off campus. Additionally, the [Office of Equal Opportunity](mailto:oeo@emerson.edu) (oeo@emerson.edu; 617-824-8999) is available to meet with you and discuss options to address concerns and to provide you with support resources. Please note that because I am an Emerson employee, any information shared with me related to discrimination, harassment or sexual violence will also be shared with the [Office of Equal Opportunity](#). If you would like to speak with someone confidentially, please contact the [Healing & Advocacy Collective](#), the [Emerson Wellness Center](#), or the [Center for Spiritual Life](#).

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.

VMA Safety Statement & Working with Minors Statement:

All Students will familiarize themselves with the VMA's [policies on minors](#). At no time is a student to be one-on-one with a minor without a guardian present. For more information on Production Safety, Working with Minors, forms and other production resources visit:

<https://emerson.edu/academics/academic-departments/visual-media-arts/student-production-safety>.

In order to make equipment reservations you must have an Approved Safety Form. To submit a location safety form visit the VMA Production Portal by visiting: <https://emerson.edu/academics/academic-departments/visual-media-arts/student-production-safety/safety-policies-0>

VMA Photography BFA Option:

This course is part of a sequence of courses that are required to complete VMA's optional Photography BFA. For VMA students who are interested and meet the requirements, it is highly recommended that you meet with your academic advisor as early as possible to map out your trajectory over several semesters.

VMA students have a choice to apply to the Photography BFA Option as part of the existing BFA in Media Arts Production. This offering has all the same requirements as the traditional BFA with the main difference being that students accepted into this program will be required to enroll in two consecutive semesters of VM 492 Photo Practicum for their capstone experience rather than the traditional BFA Production Workshop. BFA seats are limited, so applications into the program will be reviewed by committee and selected based on the merit of the highest quality work/proposals. Accepted students will have the opportunity to concentrate on a single photographically based project over the course of an entire academic year, and receive \$500 in VMA funding to complete their work.

To view all requirements, deadlines, and to learn about the application process, visit the [Photography BFA Option](#) page.

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	1/16	<ul style="list-style-type: none"> • Introduction to the course • Review syllabus • EDC, Facilities, & Safety Contracts • Email Communication Test • 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"> • E-mail test • Complete Hazmat Quiz, EDC Contract, Safety Production Guidelines Agreement • Sign up for a locker • 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) • Read worksheet for Project #1 “Sight versus Vision”. • Bring 2 bracketed, shot but undeveloped rolls to class next week. • Purchase all needed supplies and bring to class.
#2	1/23	<ul style="list-style-type: none"> • Early Photography Presentation • Film Processing Primer, Lab/Cage tour. • Introduction to film processing and darkroom demo • Discuss Bracket WorkSheet • Process one roll of film with a partner (DRK) 	<ul style="list-style-type: none"> • Email test due by Sunday • Complete Hazmat Quiz, EDC Contract, Safety Production Guidelines Agreement • Sign up for a locker. • Reading - Horenstein • Read Project 1 Description Sheet • Two bracketed rolls • Bracket worksheet completed • Bring all required course supplies 	<ul style="list-style-type: none"> • Read: Horenstein, Ch. 9 (Developing Film), pg. 215–218 (Photograms) • Read: <i>The Creative Process</i> by James Baldwin and <i>Understanding a Photograph</i>, by John Berger, write a 1pg response paper • Process your second bracketed roll of film on your own. • Shoot min. 2 new rolls of film and develop them on your own. • Bring object(s) for photogram experiments, 4 cut/sleeved rolls & printing supplies.
#3	1/30	<ul style="list-style-type: none"> • Reading Discussion • Darkroom demo & etiquette • Contact Sheets & Photograms (DRK) 	<ul style="list-style-type: none"> • Reading - Horenstein • 1pg Response Paper to Baldwin & Berger Reading • So far, total 4 rolls of film shot, developed and sleeved • bring objects for photogram experiments 	<ul style="list-style-type: none"> • Bring all darkroom materials to class • Contact sheets for all previous rolls • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • Make 3 photograms
#4	2/6	<ul style="list-style-type: none"> • Show & share Contact Sheets • Darkroom Enlargements, Filters, Templates, Easels, Grain Finders, Using a Log. (DRK) 	<ul style="list-style-type: none"> • Bring all darkroom materials to class • Contact sheets for all previous rolls • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • Make 3 photograms 	<ul style="list-style-type: none"> • Min. 4 Good Prints (Enlargements) • Min. 3 Photograms • Min. 6 Rolls & Contact Sheets • Be ready to discuss your work in class
#5	2/13	<ul style="list-style-type: none"> • Critique for Project #1 • Introduction to Project #2 	<ul style="list-style-type: none"> • Min. 4 Good Prints (Enlargements) • Min. 3 Photograms • Min. 6 Rolls & Contact Sheets • Be ready to discuss your work in class 	<ul style="list-style-type: none"> • Reading — Adams & Vitale • Read worksheet for Project #2 • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 1 new darkroom prints

Class	Date	Lesson Topics this week	Due this class	Due next class
➤	2/20	No class - Monday Schedule Observed	• See Below	• See Above
#6	2/27	<ul style="list-style-type: none"> • Reading Discussion — Adams & Vitale • Split Filter Printing • Individual meetings / Print (DRK) 	<ul style="list-style-type: none"> • Reading — Adams & Vitale • Read worksheet for Project #2 • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 1 new darkroom prints 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 2 new darkroom prints
#7	3/5	<ul style="list-style-type: none"> • Visiting Artist Presentation • Film Scanning • Dodging and Burning • Individual meetings / Print (DRK) 	<ul style="list-style-type: none"> • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 2 new darkroom prints 	<ul style="list-style-type: none"> • Bring your D-SLR, fully charged • Bring Digital Printing Supplies • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 2 new darkroom prints
➤	3/12	No class - Spring Break	• See Below	• See Above
#8	3/19	<ul style="list-style-type: none"> • See work of various photographers • Show & share Contact Sheets • D-SLR Camera controls and settings • Pixels, Megapixels, File Formats • RAW workflow for B/W • Long Exposures • Making Digital Contact Sheets (PEL) 	<ul style="list-style-type: none"> • Bring your D-SLR, fully charged • Bring Digital Printing Supplies • Shoot, process, sleeve & print contact sheets: min. 2 new rolls of film • min. 2 new darkroom prints 	<ul style="list-style-type: none"> • Min. 8 Great Prints (Enlargements) • Min. 8 Rolls & Contact Sheets • Be ready to discuss your work in class
#9	3/26	<ul style="list-style-type: none"> • Critique for Project #2 • Introduction to Project #3 	<ul style="list-style-type: none"> • Min. 8 Great Prints (Enlargements) • Min. 8 Rolls & Contact Sheets • Be ready to discuss your work in class 	<ul style="list-style-type: none"> • Reading — TBA • Read worksheet for Project #3 • 1 pg Project Proposal upload as PDF • Shoot min. 100 new RAW images (or 2 film roll equivalent) • Import all digital images to your HD • Contact sheets for all new images. • min. 1 new (digital) print
#10	4/2	<ul style="list-style-type: none"> • Field Trip – TBA • Questions in Art Criticism Worksheet • Individual meetings 	<ul style="list-style-type: none"> • Reading — TBA • Read worksheet for Project #3 • 1 pg Project Proposal upload as PDF • Shoot min. 100 new RAW images (or 2 film roll equivalent) • Import all digital images to your HD • Contact sheets for all new images. • min. 1 new (digital) print 	<ul style="list-style-type: none"> • Questions in Art Criticism Worksheet & 1pg Critical Response • Shoot min. 100 new RAW images (or 2 film roll equivalent) • Import all RAW digital images to your HD • min. 2 new (digital) print • Bring Digital Printing Supplies
#11	4/9	<ul style="list-style-type: none"> • Diagnosing Exposures. • Adjustment Layers. • Grayscale Digital Printing • Print if time allows (PEL). 	<ul style="list-style-type: none"> • Questions in Art Criticism Worksheet & 1pg Critical Response • Shoot min. 100 new RAW images (or 2 film roll equivalent) • Import all RAW digital images to your HD • min. 2 new (digital) print • Bring Digital Printing Supplies 	<ul style="list-style-type: none"> • Shoot min. 100 new RAW images (or 2 film roll equivalent) • Import all RAW digital images to your HD • min. 2 new prints (digital or analog) • Bring Digital Printing Supplies • Bring all prints and contact sheets so far

Class	Date	Lesson Topics this week	Due this class	Due next class
#12	4/16	<ul style="list-style-type: none"> Detailed anatomy of an image, Color Modes, Profiles, Levels 4 Up Print Tests Digital Negatives Open Discussion and Q&A Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> Shoot min. 100 new RAW images (or 2 film roll equivalent) Import all RAW digital images to your HD min. 2 new prints (digital or analog) Bring Digital Printing Supplies Bring all prints and contact sheets so far 	<ul style="list-style-type: none"> Shoot min. 100 new RAW images (or 2 film roll equivalent) Import all RAW digital images to your HD min. 2 new prints (digital or analog) Bring Digital Printing Supplies Bring all prints and contact sheets so far
#13	4/23	<ul style="list-style-type: none"> Final Digital Printing Techniques Open Discussion and Q&A Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> Shoot min. 100 new RAW images (or 2 film roll equivalent) Import all RAW digital images to your HD min. 2 new prints (digital or analog) Bring Digital Printing Supplies Bring all prints and contact sheets so far 	<ul style="list-style-type: none"> Total Min. 10 Perfect Prints Total min. 400 new RAW images (or 10 film roll equivalent) Contact Sheets for 400 RAW or 8 roll equivalent Be ready to discuss your work in class
#14	4/30	<ul style="list-style-type: none"> <u>Critique for Project #3</u> 	<ul style="list-style-type: none"> Total Min. 10 Perfect Prints Total min. 400 new RAW images (or 10 film roll equivalent) Contact Sheets for 400 RAW or 8 roll equivalent Be ready to discuss your work in class 	—