

VM265-3: Introduction to Photography: Hybrid (4 cr.)

Emerson College – Syllabus: Fall 2012 (revised 9/10/12)

Class sessions: Tuesdays 2pm – 5:45pm

Location: Walker Bldg. W418 (digital lab) & Ansin Bldg. T504 (darkroom)

Instructor: Camilo Ramirez
Camilo_Ramirez@emerson.edu
www.camramirez.com/teaching.html

Office Hours: 180 Tremont St. (Ansin Bldg.) #1118A
Fridays 2 p.m. – 4 p.m. and by appointment. Mailbox is also available nearby.

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. 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 (**Required**)
[Looking at Photographs](#) by John Szarkowski (Recommended)
[On Photography](#) by Susan Sontag (Recommended)
[Why People Photograph](#) by Robert Adams (Recommended)
[A World History of Photography](#) by Naomi Rosenblum (Recommended)

Supplies and Materials:

Required Supplies and Materials:

- An email address
- 35mm Camera with manual aperture and shutter speed controls
- Film: Tri-X 400 - 12 rolls, 36 exposures per roll
- 8x10" Negative Sleeves - PrintFile brand, 7 rows of 5 frames, 25pack
- 3-ring Negative Box
- Ilford Multigrade Contrast Filters (6x6")
- Anti-Static Orange cloth for negatives
- Photographic Paper - **CAUTION: DO NOT EXPOSE YOUR NEW PAPER TO LIGHT!**
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 Luster Photo Paper
- 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 lockers)
- Tripod & Cable release
- 8x10" Negative Sleeves for contact sheets - PrintFile brand, Model: 810-1HB, 25pack
- Compressed Air
- Can Opener & Scissors
- Self Timer
- Latex Gloves, Hand Towels, Apron

Getting your Supplies:

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 Calumet (www.calumetphoto.com) in Cambridge, EP Levines (www.eplevine.com) in Waltham, Hunt's (www.huntsphotoandvideo.com) in Cambridge and Kenmore Square, or 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

Detailed evaluations will be completed for each major assignment. Students will be graded using a standard A through F scale on **4 categories** which will be averaged into one Overall Grade for the course (also A through F):

Production: Deadlines & Deliverables	25%
Quality: Technical and conceptual proficiency	25%
In-Class Assignments: Only if finished in-class	30%
Participation: Active participation in Critiques and Presentations	20%
OVERALL GRADE: Production + Quality + In-Class + Participation	100%

Various assignments throughout the semester will earn you scores in one or more of the four categories listed above as appropriate to the individual assignment. Major grades are earned on Presentation/Critique days. When presenting your work and critiquing you will earn a grade under three categories: Production, Participation & Quality, thus missing a critique will significantly lower your Overall Grade. Students are encouraged to ask about their grade or request further clarification on grading policies if necessary.

Poor attendance and tardies can also negatively impact your Overall Grade as stated in the next section.

Attendance:

Class attendance is absolutely required. Two absences will limit your final grade to a maximum of B+. Three absences will result in automatic failure of the course. Punctuality counts. Being tardy twice equals one absence. Coming unprepared to a lab session will count as an absence.

1 Absence	No Grade Penalty
2 Absences	Course Grade can not be higher than B+
3 Absences	Automatic F (Course Failure)
1 Early Departure	½ of an Absence
1 Tardy	½ of an Absence
Coming to Class Unprepared	1 Absence

Even if you are absent, your work is due on the due date. If you are absent, it is your responsibility to find out what you've missed and turn in any pending work. Late work will only earn minimal credit. If you are absent, you should make arrangements to deliver the work before class on the due date. For additional information on attendance see the Student Handbook: www.emerson.edu/student-life/student-handbook

Plagiarism 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.

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.

- #1 9/11 Introduction to the course, Review syllabus, EDC Session (4pm),
The technical roots of photography, Intro to Film Camera, loading, and exposure controls.
Discuss Project #1.
- Assignment: E-mail test, 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)*
Project #1 “Light Exploration: Transform the Everyday” - See handout.
Bring your 2 bracketed, shot but undeveloped rolls to class next week.
Purchase all needed supplies and bring to class.
- #2 9/18 Slide lecture (Early Photography), Film Processing Primer, Lab/Cage tour.
Introduction to film processing and darkroom demo, Process one roll of film with a partner.
- Assignment: Read: Horenstein, Ch. 9 (Developing Film), pg. 215–218 (Photograms)*
Read: Understanding a Photograph, by John Berger
Process your 2nd roll of film.
Bring object(s) for photogram experiments, 2 sleeved rolls & printing supplies.
- #3 9/25 Discuss readings. Print Lab Primer: Filters, Templates, Easels, Grain Finders, Using a Log.
Darkroom demo: Contact Sheets, Photograms, Enlargements. Gang Darkroom Etiquette.
Make Contact Sheets of the 2 rolls you developed, then make 1 Photogram & 1 enlargement.
- Assignment: Read: Horenstein, Ch. 10 (Making the Print)*
Bring next class: All contact Sheets, 4 Enlargements & 3 Photograms (dry).
- #4 10/2 **Group Critique Project #1** – Show 4 Good Enlargements & 3 Photograms + Contact Sheets
Discuss Project #2.
- Assignment: Read: The New Color; The Return of Black-and-White, by Charlotte Cotton*
Proj. #2: “The Decisive Moment” (2 rolls & Contact Sheets)
- 10/9 No Class – Monday Schedule observed**
- Homework: • Shoot 2 more rolls and make contact sheets, combine with last week’s for next week.*
- #5 10/16 Discuss reading. Slide lecture (The Decisive Moment)
Dodging and Burning, Flashing and Fogging.
Individual meetings: Review contact sheets & select images for enlargement
- Assignment: Read: “Colleagues” from Why People Photograph by Robert Adams*
Shoot for Proj. #2 (2 rolls & Contact Sheets ready at the beginning of next class)
- #6 10/23 Screening: “Paper Movies” from The Genius of Photography series. Split Filtering Demo.
Individual meetings: Review 2 new contact sheets & select images for enlargement
- Assignment: Finish Project #2 (shoot 2 new rolls & Contact Sheets, make 5 Great Prints).*

- #7 10/30 **Group Critique Project #2** – Show 5 Great Prints, 6 Contact Sheets
Reciprocity Failure. Discuss Project #3 The Landscape.
- Assignment: Read: “Preface” from After Photography by Fred Ritchin
Project #3: “The Landscape” – (2 rolls & Contact Sheets due next class)
Bring Digital Camera & all manuals/cables, fully charged, empty memory card.*
- #8 11/6 Pixels, Megapixels, File Types-Resolution-Image Quality & Your Camera. Shooting RAW.
D-SLR Camera controls and settings. Making Digital Contact Sheets. Digital Printing Primer.
- Assignment: Shoot 100 new RAW images and Print Contact Sheets.*
- #9 11/13 Detailed anatomy of an image, Color Modes, Models, Spaces. RGB vs CMYK , Grayscale Levels,
Adjustment Layers. Converting to B&W, Histograms, Diagnosing Exposures
Grayscale Printing, Individual meetings / Create B&W Adj. Layers, Print if time allows (LAB)
- Assignment: Shoot 100 new RAW images and Print Contact Sheets.
Finish Project #3 (100 new RAW images, Contact Sheets, 8 Excellent Prints).*
- #10 11/20 **Group Critique Project #3** – Show 8 Excellent Prints, 2 film contacts, 200 img dig. contacts
Slide lecture (Portrayals), Discuss Project #4 and Field Trip.
- Assignment: Read: Field Trip Related Reading – T.B.A.
Project #4: Write Project Proposal – See handout (due next class)
Shoot for Proj. #4 (100 new RAW images & Contact Sheets)*
- #11 11/27 Field Trip (T.B.A.), Discuss Reading.
Complete “Questions in Art Criticism” worksheet in class.
Individual meetings: Review new contact sheets, proposals & select images for enlargement.
- Assignment: Shoot 200 new RAW images and Print Contact Sheets.*
- #12 12/4 Field Trip Discussion.
Individual meetings: Review 4 new contact sheets & select images for enlargement
Open lab time to work on Final Projects.
- Assignment: Finish Project #4 (100 new RAW images, Contact Sheets, 10 Perfect Prints)*
- #13 12/11 **Final Critique** – Show 10 Perfect & Cohesive prints based on your project proposal
Show Contact Sheets for 400 images.
- #14 12/14 **Final Exam Period** (FRIDAY, 1pm - 3pm)
Turn in Digital Portfolio. Next steps in Photography. Instructor’s work.