

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

Emerson College – Syllabus: Fall 2011 (revised 9/5/11)

Class sessions: Thursdays 2pm – 5:45pm

Rooms: W418 (digital lab) / T504 (darkroom)

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Office Hours: Room: 180 Tremont (Ansin Bldg.) #TBA, Mailbox also on the 9th floor
Wednesdays 1:45pm – 3:45pm, 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.

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:

Attendance – 3 absences will result in a course grade of F, meaning No Credit.

Punctuality – 2 tardy’s (over 10 minutes) equals an absence, leaving class early equals one tardy.

Accountability – All assignments must be completed and handed in on time. Late assignments will be reduced by 1 letter grade. If you are absent, you should make arrangements to deliver the work before class on the due date. Scheduled darkroom time means coming prepared with new negatives to print. If you are not prepared with new negatives to print you will receive an absence for the day! Each student is responsible for having all required supplies.

Quality – Students should expect to spend time outside of class for shooting and printing new photographs. Final project must consist of 10-12 finished prints of the highest quality. Students must follow all darkroom rules/ethics.

Mobile Devices:

The use of mobile device (such as cell-phones and 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 mobile device is also prohibited. Your phone should be turned off and put away when you enter the classroom.

Grading is based on the following:

Technical Skill & Production:	25%	(Image/Print Quality, Presentation)
Aesthetic Achievement:	25%	(Content, Meaning, Clarity of Ideas)
In Class Assignments:	30%	(Any assignment due before the end of a class period)
Presentations & Participation:	20%	(Critiques, reading assignments, class discussions)
Attendance & Preparedness:		See Expectations section above

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)

Required Supplies:

35mm Camera (with manual aperture and shutter speed controls)

Consider a Vivitar V3800N w/ a 50mm lens or smaller if buying new

Film: Tri-X 400 (you will need about 12 rolls of 36 exposures)

8x10" Negative Sleeves for negatives (PrintFile brand, 7 rows of 5 frames, 25pack)

3-ring Negative Box

Photographic Paper: (**CAUTION: DO NOT EXPOSE YOUR NEW PAPER TO LIGHT!**)

Min. 100 sheets of 8"x10" Ilford Multigrade IV B&W photographic paper (RC pearl surface)

Ilford Multigrade Contrast Filters (6x6")

Anti-Static Orange cloth for negatives

Journal/Notebook for use as an Exposure/Printing Log, class notes, jotting ideas and thoughts

Inkjet Paper: Min. 50 sheets Epson Premium Luster

Optional Supplies:

Digital Camera (D-SLR with manual aperture and shutter speed controls)

If buying new, consider a Nikon D5100 or Canon Digital Rebel

Lock (for lockers)

Tripod & Cable release (highly recommended)

8x10" Negative Sleeves to be used for contact sheets (PrintFile brand, Model: 810-1HB, 25pack)

Compressed Air

Can Opener & Scissors

Self Timer

Latex Gloves, Hand Towels, Apron

Film Developing Reels and Canisters

Print Drying Book or Hairdryer

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 on Comm. Ave, or Newtonville Camera

(www.nvcamera.com) in Newton. Always remember to ask for a student discount. For equipment you should also try Joe & Karen's Cameras (617- 770-3446), they have excellent prices.

Plagiarism Statement:

It is the responsibility of all Emerson students to know and adhere to the College's policy on plagiarism, which can be found at:

http://www2.emerson.edu/academic_affairs/policies/Plagiarism-Policy.cfm.

If you have any question concerning the Emerson plagiarism policy or about documentation of sources in work you produce in this course, speak to your instructor.

Disability Statement:

Emerson College is committed to providing equal access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we require all Emerson students to meet the high standards of achievement that are essential to the College's programs and services. To advance these dual aims, the College will provide reasonable accommodations to disabled students who request accommodations through the College's Disability Services Office (DSO), if the DSO determines that accommodations are both medically necessary and reasonable. Please note that a requested accommodation will only be approved as 'reasonable' if it does not compromise any essential requirements of a course. Students who wish to request a disability accommodation must submit their request to the DSO, and not to faculty, since only the DSO is authorized to approve or deny any requests for accommodations. College employees and student's family members cannot request accommodations on a student's behalf. Rather, students who wish to request accommodations must themselves contact the DSO since Emerson's philosophy is that its students are independent and self determined and students with disabilities—like non-disabled students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions. Students who know at the start of a semester that they will need accommodations must submit their accommodation requests to the DSO within the first two weeks of the semester. If a student becomes ill or disabled during the course of a semester, or discovers after the start of a semester that he or she needs a disability accommodation, he or she is encouraged to submit his or her request to the DSO as soon as possible since the process of approving accommodations takes time, and approved accommodations will not be granted retroactively. The Associate Director for Disability Services can be reached at: 617-824-8592, dso@emerson.edu, 5th Floor 216 Tremont Street.

Course Schedule:

Please Note: 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 assignment as well as the assignments for the week you missed.

- #1 9/8 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 9/15 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 9/22 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 9/29 **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 due next class)
- #5 10/6 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 10/13 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 10/20 **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 10/27 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 11/3 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 11/10 **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 11/17 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.*
- 11/24 No Class - Thanksgiving Holiday**
- #12 12/1 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 12/8 **Final Critique** – Show 10 Perfect & Cohesive prints based on your project proposal
Show Contact Sheets for 400 images.
- #14 12/15 **Final Exam Period** (3:30-5:30pm) – The future of photography. Instructor’s work.