



SAS SCHOOL OF ARTS AND SCIENCES DIVA DIGITAL IMAGING AND VISUAL ARTS

SCHOOL OF FINE ARTS / DIGITAL IMAGING AND VISUAL ARTS
DEPARTMENT OF FILM PHOTOGRAPHY / PHOTOPGRAPHY
COURSE TITLE: INTRODUCTION TO FILM PHOTOGRAPHY
COURSE CODE: FAFPP140; DIPHP140
3 semester credits

1. DESCRIPTION

This course involves theoretical and practical aspects related to film photography. In addition to lectures, coursework will take place both outdoors in the city of Florence and in the darkroom. Students will learn how to use the camera correctly, how to expose film, and the basic principles of black and white photography and composition. In addition, students will be given a broad overview of the history of photography. Students will work on two projects and a final portfolio.

This class includes experiential learning with CEMI.

2. OBJECTIVES

Gain a solid foundation of film photography as a visual medium. Achieve technical and creative control of the photographic technique. Know how to communicate through images. Have a brief idea of the history of photography. Become familiar with the work of the masters of photography and protagonists of contemporary photography in the field of photojournalism and in other fields (fashion, narrative photography, conceptual photography): W.E. Smith, H. Cartier-Bresson, R. Frank, S. Salgado, M. Ackerman, W. Klein, R. Depardon, G. Peress, E. Richards, S. Mann, M. Giacomelli, P. Pellegrin, but also, Richard Avedon, Sophie Calle, Christian Boltanski. Understand the importance of photography in both art and photojournalism at the present time. Gain a visual and technical confidence in B&W photography, with good darkroom skills.

Upon successful completion of this course, students will be able to:

- expose their film (operate an analogical camera) using manual controls. This means to take pictures in different lighting conditions setting ISO, shutter speed, and aperture
- take photographs correctly according with the basic rules of composition
- distinguish the differences between the human seeing and what is called the "Photographic seeing"
- cover a press photo assignment as well as a documentary project
- process their film, print contact sheets, and enlarge
- identify the main styles established in both USA and Europe in the 1900, as well as the work of some famous photographers
- develop a consistent photographic portfolio
- Students will end the course with a Portfolio consisting of a series of good B&W prints.

3. REQUIREMENTS

There are no prerequisites for this course. To take pictures on film, students need to provide an analogical camera (SLR-35mm) possibly having both automatic and manual controls.

4. METHOD

This course consists of lectures, class discussions, projects, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, videos, slides, guided problem solving,

and experiential and/or field learning activities where applicable.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

Folts, Lovell, Zwahlen, Jr. , Handbook of Photography, Thomson Delmar Learning; 6th edition (2006)

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation:

www.bibliotecadelleoblate.it

THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: www.britishinstitute.it/en

6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

7. COURSE MATERIALS

A 35mm SLR or 35mm viewfinder film camera is required for this course._

8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

In addition, students may be required to leave a **deposit** for equipment loaned to them during the session. The deposit will be returned at the end of the course, provided the equipment has been returned in the same condition it was loaned.

9. EVALUATION – GRADING SYSTEM

10% Attendance

10% Participation

30% Assignments

20% Midterm Exam, Field Learning Project (if applicable), Special/Research Project (if applicable)

30% Final Exam – Final Project and Portfolio

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C- =70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the

designated date.

10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

Absences are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.
- Hours may be distributed in different formats according to the academic course schedules.

LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

Participation: Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

11. EXAMS – PAPERS – PROJECTS

The work of the student consists of the study of the handouts and other sources, the preparation for the exams and individual shooting to be done out of class time. Students are expected to study the handouts and do their own individual research before coming to class, in order to know in advance the subject scheduled for the day. They will also do some open studio work (darkroom will be open every day). Participation, progression, assignments will be regularly checked in class through questions and discussions.

Assignments

Students will be given a total of 10 assignments consisting in a series of photographic enlargements, given by the professor to be critically reviewed in class. In the first part of the course students will print on 18x24 cm. (A4) paper (first assignment and Mid term project).

Final Portfolio will consist of 11 images (size A4, accompanied by a written statement). The portfolio will consist of all your assignments printed in a final and correct manner.

Note: never open your photo paper box or envelope out of the darkroom, as light damage it.

The **Midterm** exam accounts for 20% of the final course grade. For exam time and date consult the course addendum. **The time and date of the exam cannot be changed for any reason.**

Format: 15 open answer questions (no multiple-choice). Answers must be written in CAPITAL LETTERS in a clear and correct form. The mid-term test counts for the 10% of final grade.

Presentation of 6 prints, size A4. This will count for 20% of the final grade.

The **Final** exam accounts for 30% of the final course grade. For exam time and date consult the course addendum. **The time and date of the exam cannot be changed for any reason.** Format: presentation of the **Final project**, consisting of 11 prints, size A4.

12. LESSONS

Lesson 1	
Meet	In class
Lecture	Course Presentation; introduction to the class syllabus. Information on assignments and exams. Introduction to laboratory, darkroom rules, and schedules. Introduction to equipment and materials used during the course. LECTURE: <i>FILM</i> - What is film? How does it work? <i>CAMERA</i> - How a camera works. <i>AFTER YOU TAKE YOUR PICTURE</i> - What is film processing? Chemistry behind film processing. <i>AFTER FILM PROCESSING</i> - What is photographic paper? How a print is made. Film and Chemistry: behind developing a print - emulsion, structure, reaction to light
Assignments	Read below
Readings	Handbook of Photography (sixth edition): pp 4 - 9, pp 15 - 17, pp 26 -31 (<i>read until 'Adjusting the Exposure'</i>), pp- 46 – 47 (<i>start at 'Unloading the Film'</i>), pp 48 - 53.
Note	Your instructor will prepare all of your developing chemicals: Lesson 1, 2, and 3.

Lesson 2	
Meet	In class
Lecture	In order to learn what each camera function does and how they affect your image (image taking) you have to be able to see your results. Unlike a digital camera, with a film camera you have to develop/process your film and make prints in order to see your results so that you may asses if you have a good result...or not. For the next two classes we will learn and practice how to load, use your camera light meter, shoot, develop, make a contact sheet and print. For now, you will be told specific camera settings. Their functions will become apparent as you complete each assignment.
Lab	The next two days will be intensive. You will learn to load your camera, shoot, unload, load exposed film onto a reel, process, dry, make a contact sheet, and your first print. <i>NOTE: If time runs out during class do not worry. We have another class dedicated to learn how to do everything mentioned above.</i>

Assignment	Outdoor shooting at the Market of Sant'Ambrogio. Go out early in the morning to Il Mercato di S. Ambrogio. Take any picture you desire. There are no restrictions but you must be able to set your camera meter to the proper (NORMAL) before you push the shutter button. Return with a whole role of exposed film for your next class.
Readings	<i>Handbook of Photography</i> pp 35 - 37 (<i>From ' Recoding Motion'</i>) + Chapter 4

Lesson 3	
Meet	In class
Lecture	<p>For the first half of this lesson we will repeat Lesson 2 to hone in and make sure you understand how to load, use your camera light meter, shoot, develop, make a contact sheet and print.</p> <p>Lecture: Camera function: shutter speeds and shutter speed stops. Reciprocity (Shutter Speeds) <i>Lesson 1</i>: What is reciprocity? How does it work when taking a picture? How a light meter works.</p>
Lab	Same as Lab lesson 2.
Readings	<i>Handbook of Photography</i> pp 40 - 44 "Using a Light Meter", pp 86 - 102
Assignment	For this assignment you will have to pick an ideal location where there is movement in your foreground and background. Starting with the fastest possible shutter speed your light camera meter allows, take a picture, then dial down your shutter speed (make it slower) by one stop at the same location and in the same position. Take another picture. Repeat this until you reach the slowest possible shutter speed your light meter allows. Change locations and start all over again. Continue until you use up all 36 frames. Refer to <i>Handbook of Photography</i> page 50 for your shutter dial.
Note	From this lesson forward, students are encouraged to work in the darkroom outside of class. Open studio hours are posted outside the door.

Lesson 4	
Meet	In class
Lecture	<p>Lecture: Camera function: aperture &/or f-stop. Depth of Field. Reciprocity (aperture/DOF) <i>Lesson 2</i>: How does your aperture/diaphragm/f-stop work? How does it affect your images? Light meter.</p> <p>Film and Darkroom Chemistry.</p>
Lab	<i>Process your assignment, make a contact sheet and 3 prints representing shutter speed.</i>
Reading	<i>Handbook of Photography</i> pp 31 - 35 (Start at "Adjusting the Exposure" and end at "Recording Motion"), pp 37 - 40 (Start at "Achieving Sharpness" and end at "Using a Light Meter")

Assignment	For this assignment you will have to pick a location where there is an object in your foreground and background. Preferably you should also have an object in your mid-ground as well as this will give you better results. Set up your camera and do not move it until completing. Starting with the widest possible aperture your light camera meter allows and take a picture. Then, dial down your aperture (make it smaller) by one stop (at the same location and in the same position) and take another picture. Repeat this until you reach the smallest possible aperture your light meter allows. Change locations and start all over again. Continue until you use up all 36 frames.
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Lesson 5	
Meet	In class
Lecture	<p>History of Photography 1: an important component to becoming a good photographer. In class we will look at both the technological advancements (cameras, film, and chemistry) starting with the Nieps brothers and the important photographers who used the technology to further their creative vision in either inventing the various different genres of the medium or advancing them.</p> <p>Composition: Rule of Thirds Technique: Highlights/Shadows - How to properly use your light meter for creating interesting images using highlights and shadows.</p>
Lab	<i>Process your assignment, make a contact sheet and 4 prints. One print for foreground DOF, one for mid-ground DOF, one for background DOF, and one showing a complete DOF. 3 prints total.</i>
Assignments	<i>Highlights, Shadows and Composition. Working through visual problems. One roll.</i>
Reading	Handbook of Photography - Chapter 3

Lesson 6	
Meet	In class
Lecture	<p>People and Town: analysis of works by Robert Frank (The Americans), Paul Strand (Un Paese), William Klein (New York 1954/55), Eugene W. Smith (The Pittsburgh Project), Eugene Richards (The Dorchester Years)</p> <p>Now that we have learned reciprocity +, highlight and shadow control lets you fine tune your contact sheet printing and prints. Understanding a camera is only the half of it. A properly made contact sheet can reveal a lot to you with regards to camera exposure and processing. CONTRAST FILTERS.</p>
Lab	<i>Process your assignment, make a contact sheet and select an image from the assignment. Use your contrast filters and burning/dodging techniques to make your print.</i>
Assignment	People and the Town - 1 roll
Reading	Handbook of Photography pp 110 - 114, pp120 - 129

Lesson 7	
Meet	In class
Lecture	Mid-term Exam
Lab	Process your assignment, make a contact sheet, select your best 2 images and print. Ansel Adams and History of Photography 2: How the photographer uses the medium to explore ones own physical journey.
Assignment	Over the break: Scenics and “The Journey” - 2 rolls of film minimum.
Reading	<i>Handbook of Photography</i> Chapter pp 162 - 176

Lesson 8	
	Academic Break

Lesson 9	
Meet	In class
Lab	Process your assignment, make a contact sheet(s), select your best 2 images from each roll and print.
Lecture	Analysis of works by Antonin Kratochvil, Diane Arbus, Richard Avedon, Phillippe Halsman. Burning and dodging.
Reading	Handbook of Photography pp 130 - 138, pp 142 - 147
Assignment	The Portrait - 1 roll

Lesson 10	
Meet	In class
Lecture	The Self Portrait
Lab	Process your assignment, make a contact sheet, select your best portrait and print.
Assignment	Self Portrait - 1 roll
Reading	Handbook of Photography pp 193 - 199

Lesson 11	
Meet	In class
Lecture	Gary Winograd, Henry Cartier Bresson, Joel Meyerowitz, Helen Levitt. Street Photography.

Lab	Develop and printing
Assignment	<i>"La Jetée" - please return to class with notes on your impressions of the film.</i> <i>Street Photography - 1 roll</i>

Lesson 12	
Meet	In class
Movie	View of documentary (from W. Klein's Contacts / from mediastorm.org)
Lab	Develop and Print
Lecture	History of Photography 3: How the photographer uses the medium to explore the personal (inner psychological reasons or socio/political, the inner journey.)
Assignment	Getting Lost - 1 Roll

Lesson 13	
Meet	In class
Review	
Prepare	
Assignments	Students will be asked to load on their myFUA platform a paper on what photography personally means to them. Due on the last day of class. Due for final: 11 final prints of your best work.

Lesson 14	
Meet	In class
Lecture	Work on your final portfolio.
Lab	Darkroom work
Note	Wear appropriate clothing to do both walking and working in the darkroom.

Lesson 15	
Meet	In class
Final Exam	Final Portfolio and Final Exam