



AUF

*The American  
University of Florence*

**SYLLABUS**

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Academic Affairs

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Florence University of the Arts (FUA) is an academic institution for study abroad in Florence, Italy. FUA collaborates with The American University of Florence (AUF), an international university offering US-style undergraduate and graduate degrees, in a cooperation to offer study abroad programs with a diverse breadth and depth of academic curriculum.

FUA study abroad programs may include AUF offerings, which are US-aligned in terms of higher education standards as per the university's institutional structure. Common courses offered by FUA and AUF have been jointly selected by both institutions as eligible for mutual recognition and delivery. As such, equal academic standards, credibility, and outcomes are vetted by the Academic Offices of the institutions for all courses and syllabi offered in the study abroad program.

## **SCHOOL OF FINE ARTS / DIGITAL IMAGING AND VISUAL ARTS**

### **DEPARTMENT OF FILM PHOTOGRAPHY / PHOTOGRAPHY**

#### **COURSE TITLE: INTRODUCTION TO FILM PHOTOGRAPHY**

#### **COURSE CODE: FAFPP140 / DIPHFP140**

**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.

### **2. OBJECTIVES**

Upon successful completion of this course, students will:

- 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**

A 35mm SLR or 35mm viewfinder film camera is required for this course. Rental options available.

### **4. METHOD**

This course consists of lectures, class discussions, projects, and interaction with the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, integrate relevant academic sources, may include multimedia references, propose creative problem-solving, and other appropriate forms of delivery as deemed appropriate to the course's purpose.

### **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 course participation and completion. Where applicable additional materials may be provided by the instructor.

## **LIBRARY**

Course participants may access the campus library. Please consult the library site for resources such as collections, borrowing, scanning and wifi connection, and research: <https://www.auf-florence.org/Library/the-library/>

## **6. COURSE MATERIALS**

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

## **7. 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. If this course requires a fee, the exact amount is communicated prior to enrollment.

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.

## **8. GRADING AND EVALUATION & ATTENDANCE**

10% Attendance

10% Participation

25% Assignments

15% Midterm Assessment

20% Final Portfolio

20% Final Exam

The above grade breakdown percentages reflect the grading scale standards in the “Grading and Evaluation System” section of the catalog.

### **Attendance**

Class participation is mandatory. Based on the hours defined in the Academic Catalog's attendance policy, students may miss up to 2 class encounters delivered as lecture hours. A third absence constitutes a course failure.

Please note that absence hours may vary according to the learning methodology, as per the academic catalog policy on credit hours: [https://catalog.auf-florence.org/standard\\_regulation](https://catalog.auf-florence.org/standard_regulation)

## **9. EXAMS / PROJECTS / ASSIGNMENTS**

**Midterm Assessment:** The midterm assessment accounts for 15% of the final course grade. Students will submit 6 images (size A4) accompanied by a written statement.

**Final Exam:** The final exam accounts for 20% of the final course grade. Format:

- 15 open answer questions (no multiple-choice). Answers must be written in CAPITAL LETTERS in a clear and correct form. The final exam is cumulative.

**Final Portfolio:** The final portfolio accounts for 20% of the final course grade. It consists 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.

**Assignments:** This course requires at least 3 assignments as per the course outline in the syllabus. Further details are provided in the course portal.

## 10. COURSE OUTLINE

Lesson 1	
<b>Meet</b>	In class
<b>Lecture</b>	<p>Introduction to equipment and materials used during the course.</p> <p>FILM - What is film? How does it work?</p> <p>CAMERA - How a camera works.</p> <p>AFTER YOU TAKE YOUR PICTURE - What is film processing? Chemistry behind film processing.</p> <p>AFTER FILM PROCESSING - What is photographic paper? How a print is made. Film and Chemistry: behind developing a print - emulsion, structure, reaction to light</p>
<b>Objectives</b>	<p>Be able to describe the complete camera-to-print process in analog photography.</p> <p>Understand the function of light-sensitive emulsion and the chemistry required for developing permanent film and prints.</p> <p>Gain an understanding of the roles and structures of film and photographic paper.</p>
<b>Readings/ Assignments</b>	<p>Read: Folts, Lovell, Zwahlen, <i>Handbook of Photography</i> (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.</p>

Lesson 2	
<b>Meet</b>	In class
<b>Lecture</b>	<p>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 assess 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.</p>
<b>Objectives</b>	<p>Be able to successfully load, meter, and expose a roll of film using a manual camera.</p> <p>Be able to correctly develop/process the exposed film and produce a usable contact sheet and at least one basic photographic print.</p>
<b>Lab</b>	<p>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 learning how to do everything mentioned above.</i></p>
<b>Readings/ Assignments</b>	<p>Read: Folts, Lovell, Zwahlen, <i>Handbook of Photography</i>, pp 35 - 37 (<i>From 'Recording Motion'</i>) + Chapter 4</p> <p>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 roll of exposed film for your next class.</p>

Lesson 3	
<b>Meet</b>	In class

<b>Lecture</b>	For the first half of this lesson, we will repeat Lesson 2 to home in and make sure you understand how to load, use your camera light meter, shoot, develop, make a contact sheet and print. 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.
<b>Objectives</b>	Be able to define shutter speed, explain its role in controlling exposure time, and identify the function of a full shutter speed stop. Be able to describe the principle of reciprocity and relate it to how the camera's light meter accurately calculates necessary shutter speeds for a given exposure.
<b>Lab</b>	Same as Lab lesson 2.
<b>Readings/ Assignments</b>	Read: Folts, Lovell, Zwahlen, <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.

<b>Lesson 4</b>	
<b>Meet</b>	In class
<b>Lecture</b>	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. Film and Darkroom Chemistry.
<b>Objectives</b>	Be able to define aperture (f-stop) and explain its dual function in controlling the amount of light entering the camera and influencing DOF. Be able to analyze the relationship between shutter speed and aperture.
<b>Lab</b>	Process your assignment, make a contact sheet and 3 prints representing shutter speed.
<b>Readings/ Assignments</b>	Read: Folts, Lovell, Zwahlen, <i>Handbook of Photography</i> , pp 31 - 35 ( <i>Start at "Adjusting the Exposure" and end at "Recording Motion"</i> ), pp 37 - 40 ( <i>Start at "Achieving Sharpness" and end at "Using a Light Meter"</i> ) 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. FINAL PROJECT OVERVIEW.

<b>Lesson 5</b>	
<b>Meet</b>	In class

<b>Lecture</b>	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. Composition: Rule of Thirds Technique: Highlights/Shadows - How to properly use your light meter for creating interesting images using highlights and shadows.
<b>Objectives</b>	Identify key technological advancements (camera, film, chemistry) and major figures from the early history of photography. Be able to define and apply the Rule of Thirds in image composition to create more balanced and visually engaging photographs.
<b>Lab</b>	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.
<b>Readings/ Assignments</b>	Read: Folts, Lovell, Zwahlen, <i>Handbook of Photography</i> - Chapter 3 Assignment: Highlights, Shadows and Composition. Working through visual problems. One roll. MIDTERM ASSESSMENT ASSIGNED, due prior to next class meet.

<b>Lesson 6</b>	
<b>Meet</b>	In class
<b>Lecture</b>	People and Town: analysis of works by Robert Frank ( <i>The Americans</i> ), Paul Strand ( <i>Un Paese</i> ), William Klein ( <i>New York 1954/55</i> ), Eugene W. Smith ( <i>The Pittsburgh Project</i> ), Eugene Richards ( <i>The Dorchester Years</i> ) 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. <b>CONTRAST FILTERS</b> .
<b>Objectives</b>	Understand the social and aesthetic themes present in the work of key documentary photographers. Gain an understanding of the density and quality of a contact sheet to assess the accuracy of both the original camera exposure and the film processing.
<b>Lab</b>	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.
<b>Readings/ Assignments</b>	Read: <i>Handbook of Photography</i> pp 110 - 114, pp120 - 129

<b>Lesson 7</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Analysis of works by Antonin Kratochvil, Diane Arbus, Richard Avedon, Phillippe Halsman. Burning and dodging.
<b>Objectives</b>	Gain knowledge of the distinctive style, technical choices, and psychological depth present in the portraiture and documentary works of masters like Diane Arbus, Richard Avedon, and Antonín Kratochvíl. Be able to define and execute the darkroom techniques of burning and dodging to selectively lighten or darken specific areas of a print.

<b>Lab</b>	Process your assignment, make a contact sheet(s), select your best 2 images from each roll and print.
<b>Readings/ Assignments</b>	<p>Read: <i>Handbook of Photography</i> Chapter pp 162 - 176</p> <p>Read: <i>Handbook of Photography</i> pp 130 - 138, pp 142 - 147</p> <p>Assignment #3 assigned, due by next lesson:</p> <ul style="list-style-type: none"> <li>• The Portrait - 1 roll</li> <li>• Scenics and “The Journey” - 2 rolls of film minimum.</li> </ul>

<b>Lesson 8</b>	
<b>Meet</b>	In class
<b>Lecture</b>	The Self Portrait
<b>Objectives</b>	<p>Gain knowledge of the self-portrait as a photographic genre and articulate a clear artistic intent (e.g., mood, character, message) for their own self-portrait before execution.</p> <p>Understand the technical challenges of photographing oneself (e.g., focus, metering, lighting) to achieve a desired, non-accidental image quality.</p>
<b>Lab</b>	Process your assignment, make a contact sheet, select your best portrait and print.
<b>Readings/ Assignments</b>	<p>Self Portrait - 1 roll</p> <p><i>Handbook of Photography</i> pp 193 - 199</p>

<b>Lesson 9</b>	
<b>Meet</b>	In class
<b>Lecture</b>	<p>Gary Winograd, Henry Cartier Bresson, Joel Meyerowitz, Helen Levitt. <i>Street Photography</i>.</p> <p>History of Photography 3: How the photographer uses the medium to explore the personal (inner psychological reasons or socio/political, the inner journey.)</p>
<b>Objectives</b>	<p>Identify the distinct stylistic approaches (e.g., timing, composition, use of color/black-and-white) and key thematic concerns of master Street Photographers such as Henri Cartier-Bresson, Garry Winograd, and Joel Meyerowitz.</p> <p>Learn how photographers utilize the medium to explore complex personal, psychological, or socio-political themes</p>
<b>Lab</b>	Develop and print
<b>Readings/ Assignments</b>	<p><i>“La Jetée”</i> - please return to class with notes on your impressions of the film.</p> <p><i>Street Photography</i> - 1 roll</p> <p>Getting Lost - 1 Roll</p> <p>View of documentary (from W. Klein’s <i>Contacts</i> / from mediastorm.org)</p> <p>FINAL PROJECT DUE</p>

<b>Lesson 10</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Work on your final portfolio.
<b>Objectives</b>	Be able to critically select and justify a cohesive body of work for the final portfolio, ensuring the images demonstrate technical mastery and a unified artistic vision developed throughout the course.
<b>Lab</b>	Darkroom work
<b>Readings/ Assignments</b>	<p>Assignment: Students will be asked to load on the course platform a paper on what photography personally means to them. Due on the last day of class.</p> <p>Due for final: 11 final prints of your best work.</p>

**Lesson 11 Final Exam**

<b>Meet</b>	In class
<b>Lecture</b>	FINAL EXAM