



SYLLABUS

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Direzione Accademica

**PALAZZI FLORENCE ASSOCIATION FOR INTERNATIONAL EDUCATION
FLORENCE UNIVERSITY OF THE ARTS
DIVA - SCHOOL OF DIGITAL IMAGING AND VISUAL ARTS (DI)**

Format revised 2015
Syllabus revised 2017

**SCHOOL OF DIGITAL IMAGING AND VISUAL ARTS
DEPARTMENT OF PHOTOGRAPHY
DEPARTMENT OF FILM PHOTOGRAPHY
COURSE TITLE: INTRODUCTION TO PHOTOGRAPHY: FROM THE DARKROOM TO DIGITAL
COURSE CODE: DIPHDD140 FAFPDD140**

3 semester credits

1. DESCRIPTION

Film photography provides spatial and temporal context while digital photography shortens the process of contextualization thanks to technology. This does not mean that one medium is better or worse than the other, and the aim of this introductory course seeks to provide a strong film foundation in order to enhance the approach to digital photography. Students will explore the concept of photographic context by being exposed to both film and digital processes. Film is tangible, it requires a tactile relationship with negatives, paper, and chemistry. The use of physical properties of film will transition to digital darkroom techniques and vice versa. Topics include historic milestones in the history of photography, compositional aesthetics, camera mechanics, control of light sources and metering, film and digital exposure, and darkroom and digital processing. Students will come away from the course having gained an understanding of the similarities, rather than differences, and the underlying relationships between the two mediums.

2. OBJECTIVES

Upon successful completion of this course, students will:

- Gain a deeper understanding of camera mechanics and techniques.
- Experience the following traditional film processes:
 - Usage of the film camera
 - Process negatives and print methods
 - Basic darkroom chemistry
 - Different paper types and filters.
- Experience the following digital photo processes:
 - Usage of the digital camera
 - Digital workflow, software skills for Photoshop and Lightroom
 - Digital processes and print methods
- Gain a fundamental knowledge of the history of photography.

- Be able to contextualize digital photography through a better understanding of film techniques that may stimulate a personal creative process.

3. REQUIREMENTS

There are no prerequisites for this course.

4. METHOD

This course consists of lectures and class discussion. 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. TEXT BOOK – FURTHER READINGS – RESOURCES

Michael Langford, *Basic Photography*, Focal Press; 7th edition (23 Aug. 2000)

ISBN-10: 0240515927

ISBN-13: 978-0240515922

The textbook is mandatory for successful completion of the course.

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

The following text, available in the library, will also be referenced:

James A. Folts, *Handbook Of Photography*, Delmar Pub 6th edition (2005)

ISBN-10: 1401848605

ISBN-13: 978-1401848606

FURTHER READINGS

(Books listed below are available in the FUA-AUF library)

- Susan Sontag, *On Photography*, Penguin; New Ed edition (27 Sept. 1979)
- Tom Grimm, Michael Grimm, *The Basic Book of Photography*, Plume; 5th edition (August 26, 2003)
- Jeff Schewe, *The Digital Negative: Raw Image Processing in Lightroom, Camera Raw, and Photoshop*, Peachpit Press; 1 edition (September 23, 2012)
- Robert Fisher, *The Digital Zone System: Taking Control from Capture to Print*, Rocky Nook; 1 edition (December 31, 2012)

LIBRARIES IN FLORENCE

The FUA-AUF library is located in Corso Tintori 21. Please consult the posted schedules for official opening times. 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 are also encouraged to take advantage of Florence's libraries and research centers:

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 and student (fee-based) membership information: www.britishinstitute.it/en

6. FIELD LEARNING

This course may include a field learning activity.

7. COURSE MATERIALS

A DSLR (digital) camera and a lens with a focal length of 55mm or wider is required for this course. A digital 35mm viewfinder camera (20+ megapixels minimum) is also acceptable.

A 35mm SLR (film) or 35mm viewfinder film camera. A rental option on campus is available (100-euro fee plus a refundable 100-euro deposit. Deposit refundable only for cameras brought back in the same condition at the time of the rental).

Should students wish to store materials or equipment, lockers are available with a **10 Euro** deposit (given back after returning the key).

8. COURSE FEES

Course fees cover all 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.

9. EVALUATION – GRADING SYSTEM

- 10% Attendance
- 15% Class Participation and Assignments
- 20% Midterm Exam
- 25% Final Exam
- 30% Final Portfolio Critique

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.

Please note that a detailed explanation of the above is found in Section 11 (Assignments, Term Papers and Exams).

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 FUA-AUF academic policy and reflected in the attendance regulations. Student presence

is mandatory and counts toward the final grade.

On the **second absence** the attendance and participation grade will be impacted. Please note that missing certain field learning activities may count for more than one absence.

On the **third absence** the instructor may lower the final grade by one letter grade. (Example: Final grade average of 93% or A will become a B).

The fourth absence constitutes automatic failure of the course. Students with excessive absences will be asked to withdraw with a W (if before the deadline) or leave the course with a WF.

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 always the student's responsibility to know how many absences he or she has in a course. 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 and in-class activities, responsible behavior, and completion of assignments will be assessed. All of the above criteria also applies to site visits.

11. EXAMS – PAPER

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

Format: the exam is divided into three sections:
Part I: 20 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 3 points, for a total 60 points.
Part II: two essay questions; each correct and complete answer is worth 20 points (based on content, vocabulary, detail, etc.) for a total of 40 points.

The **Final** exam accounts for 25% of the final course grade. For exam time and date consult the course website. **The time and date of the exam cannot be changed for any reason.** Format: the exam is divided into three sections:

Part I: 20 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 3 points, for a total 60 points.

Part II: two essay questions; each correct and complete answer is worth 20 points (based on content, vocabulary, detail, etc.) for a total of 40 points.

The Final Exam is cumulative

The final **Portfolio Critique** accounts for 30% of the course grade.

Students will be graded on critique participation and the overall quality and esthetics of the final portfolio.

12. LESSONS

Lesson 1	
Meet	<p>In class</p> <p>Students will be divided into two groups following alphabetical order (Group A and Group B). Each group will be assigned to a specific instructor.</p>
Lecture	<p>(Group A) INTRO TO FILM PHOTOGRAPHY - LECTURE: History of film photography 1, film camera basics (ASA, aperture, shutter), manual settings, film loading, taking your first shot. Using your film camera light meter to make a correct exposure.</p> <p>(Group B) INTRO TO DIGITAL PHOTOGRAPHY- LECTURE: Digital Photography <i>“the genie is out of the bottle”</i>. Lab station set up, digital camera settings. Basic image acquire using Lightroom part 1. (ISO, aperture, shutter) Your digital camera light meter: manual modes. Using your light meter to make a correct exposure.</p>
Readings/ Assignments	<p>(Group A) For your next two assignments: read <i>Handbook of Photography</i>: pp 31 - 81 and pp 88 - 102 ASSIGNMENT: “Italian Recipe”. Place a headphone on your head, have a cup of coffee, turn on your audio device, start waling without any direction and with no interruption. In manual mode take pictures of everything that suggests to you the term “Italian.” Do not talk to anyone, do not stop walking, do not look at the time. Set a timer to 2 hours. Use only 2 rolls of film so time each shot carefully. Make sure your light meter settings are correct for each picture. Do not run out of film before your time is up. <i>Listen to the complete works of Tiro Mancino’s La Descrizione di un Attimo (set to repeat the song over and over again). As time passes observe how you are taking pictures. What changes in your approach when you are photographing? Are you conscious/focused or doing your assignment in a state of catharsis? What happens to the music you are listening to?</i></p> <p>(Group B) For your next two assignments - read: The Digital Zone System: pp 130 - 142 and pp 150 – 182 (pp. may vary from ebook edition to hardcopy edition, please check with your instructor). ASSIGNMENT: “Italian Recipe”. Place a headphone on your head, have a cup of coffee, turn on your audio device, start waling without any direction and with no interruption. In manual mode take pictures of everything that suggests to you the term “Italian.” Do not talk to anyone, do not stop walking, do not look at the time. Set a timer to 2 hours. Return with 72 images. Make sure your light meter setting are correct for each picture. <i>Listen to the complete works of Tiro Mancino’s La Descrizione di un Attimo (set to repeat the song over and over again). As time passes observe how you are taking pictures. What changes in your approach when you are</i></p>

	<i>photographing? Are you conscious/focused or doing your assignment in a state of catharsis? What happens to the music you are listening to?</i>
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Lesson 2	
Meet	In class
Lecture	<p>(Group A) DEVELOPING FILM & THE CONTACT SHEET. Developing procedure, making a contact sheet. How the enlarger works. Darkroom chemistry and etiquette. At the end of making your first contact sheet from your first assignment select your best 3 images. Review: personal observations of your previous assignment. Camera f-stop and depth of field.</p> <p>(Group B) Acquiring techniques using LR. Setting up your digital darkroom in PS, Class digital workflow. First lesson in Photoshop (PS set up and LR set up part 2). Review: personal observations of your previous assignment. Camera f-stop and depth of field.</p>
Readings/ Assignments	<p>(Group A) READ: Please make sure you are familiar with <i>Handbook of Photography: Achieving Sharpness pp 37 - 41. For next class: Handbook of Photography: pp 108 - 120 and pp 130 - 138.</i> ASSIGNMENT: Depth of field (1 roll).</p> <p>(Group B) READ: <i>Handbook of Photography: Adjusting the Exposure pp 31 - 47. Digital Zone System: pp 216 – 222</i> (pp. may vary from ebook edition to hardcopy edition, please check with your instructor). ASSIGNMENT: Depth of field (36 good* images) * “good” means returning with images which demonstrates you understand the assignment. If you return with images that do not you may be asked to repeat the assignment over again.</p>

Lesson 3	
Meet	In class
Lecture	<p>(Group A) LECTURE: History of film photo 2. How to make your first print: basic darkroom film technique - test strips, first print, paper chemistry. Shutter Speed settings: freezing a moving subject or blurring your moving subject. How to the shutter speed function to your advantage.</p> <p>(Group B) Photoshop as a digital darkroom ...(continued). The power of camera raw & smart objects. Objectives: Students will process their assignments using CR and PS.</p>

	Shutter Speed settings: freezing a moving subject or blurring your moving subject. How to the shutter speed function to your advantage.
Readings/ Assignments	<p>(Group A) Refer to your last reading assignment as a guide and reference. Make sure you understand <i>Handbook of Photography: Adjusting the Exposure pp 35 - 37</i>. READ: <i>Handbook of Photography: pp 145 - 147</i>. ASSIGNMENT: Photograph a moving object from freezing the motion to blurring the motion of the subject. Make sure you have properly exposed images (no under or over exposed images allowed - they will demonstrate you did not understand the concept). You may have to use a tripod for some of your exposures. Check with your instructor.</p> <p>(Group B) READ: <i>Handbook of Photography: Adjusting the Exposure pp 35 - 37</i>. ASSIGNMENT: Photograph a moving object from freezing the motion to blurring the motion of the subject. Make sure you have properly exposed images (no under or over exposed images allowed - they will demonstrate you did not understand the concept). You may have to use a tripod for some of your exposures. Check with your instructor.</p>

Lesson 4	
Meet	In class
Lecture	<p>(Group A) LECTURE: How to use available light. Enlarger filters, burning and dodging.</p> <p>(Group B) Photoshop: making selections to imitate darkroom burning and dodging techniques. Edit and process your assignment. Introduction to the print lab: making your first print. Spot meter.</p>
Objectives	<p>(Group A) Continue working on your prints and develop your film</p> <p>(Group B) Students will process their assignment using CR and PS.</p>
Readings/ Assignments	<p>(Group A) ASSIGNMENT: Go out of your apartment and turn right. Keep walking straight. Compose any street scene you wish but you must meeter for the "highlight" within the frame. Walk and take a picture every 2 minutes. Continue until you have exposed one roll. Return to class with you assignment contact sheets already printed.</p> <p>(Group B) ASSIGNMENT: Go out of your apartment and turn right. Keep walking straight. Compose any street scene you wish but you must meeter for the "highlight" within the frame. Walk and take a picture every</p>

	2 minutes. Continue until you have exposed 64 shots. Make sure you are metering for the highlights with your spot meter. Return to class with you assignment printed (pick your best 3 images to print).
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Lesson 5	
Meet	In class
Lecture	<p>(Group A) In class Pick 5 of your best assignment images and make a print. We will spend class refining your printing techniques. DISCUSSION: What is a street portrait/photography and how to go about your next assignment. Discuss in class HCB, Garry Winogrand and Joel Meyerowitz.</p> <p>(Group B) Printing your images. Objectives: Students will learn how to make their first prints. Color - how does it affect the framed image? What is the power of color in an image? Discuss Constantine Manos.</p>
Readings/ Assignments	<p>(Group A) ASSIGNMENT: <i>Street Portraits as per our lecture. Work with a wide angle lens (the widest you have). One roll of film.</i></p> <p>(Group B) Assignment: <i>Picasso's Blue Period - Pick a color. The color has to play out in every picture you take. Start with big brush (i.e. a blue wall) and work your way to a very tiny one (i.e. blue nail polish). You may have to work both indoors and outdoors. No less that 64 images.</i></p>

Lesson 6	
Meet	In class
Lecture	<p>(Group A) Please arrive in class with your "Street Portrait" assignment roll developed and contact sheet printed. Continue with your printing (more darkroom printing techniques). Make a final selection for your midterm critique. 6 to 8 final prints.</p> <p>(Group B) Student will finish selecting, processing and printing their images for the midterm critique. In class help and advice from the instructor.</p>
Readings/ Assignments	<p>(Group A) Have all your prints ready for the midterm.</p> <p>(Group B) Have all your prints ready for the midterm.</p>

Lesson 7	
Meet	In class
Lecture	(Group A + Group B) MIDTERM EXAM, CRITIQUE

Lesson 8	
Lecture	Academic Break

Lesson 9	
Meet	In class
Lecture	<p>(Group A) INTRO TO DIGITAL PHOTOGRAPHY - LECTURE: Digital Photography “<i>the genie is out of the bottle</i>”. Lab station set up, digital camera settings. Basic image acquire using Lightroom. Your advanced digital camera light meter - spot metering. ISO settings for your next assignment. Portrait techniques and approach to the subject. Getting to know the subject and yourself.</p> <p>(Group B) INTRO TO FILM PHOTOGRAPHY - LECTURE: History of film photography 1, film camera basics (ASA, aperture, shutter), manual settings, light meter, film loading, taking your first shot.</p>
Readings/ Assignments	<p>(Group A) READINGS: The Digital Zone System: Taking Control from Capture to Print pp. 130 - 142 and 150 – 182 (pp. may vary from ebook edition to hardcopy edition, please check with your instructor). ASSIGNMENT: (part 1) Using a house lamp create dramatic lighting and take a portrait of your roommates one by one. <i>Take no less than 10 images of each room mate. Make sure you vary your lighting, composition and positioning If yo only have one roommate then take at least 20 images.</i> (part 2) Use your spot meter repeat the assignment you did for lesson 4. Study on-line: Richard Avedon, Sally Mann, Donna Ferrato.</p> <p>(Group B) Handbook of Photography read pp 31 - 53 and pp 108 - 120 and pp 130 - 138. ASSIGNMENT: (part 1) Using a house lamp create dramatic lighting and take a portrait of your roommates one by one. Expose 1 roll. (part 2) Same assignment as Lesson1. Expose only 1 roll and walk for an hour. Return to your class with 2 rolls.</p>

Lesson 10	
Meet	In class

Lecture	<p>(Group A) Advanced acquiring techniques using LR. Setting up your digital darkroom, The digital workflow. First lesson in Photoshop. ISO settings for your assignment.</p> <p>(Group B) DEVELOPING FILM & THE CONTACT SHEET. Developing procedure, making a contact sheet. How the enlarger works. Darkroom chemistry and etiquette. At the end of making your first contact sheet from your first assignment select your best 3 images.</p>
Readings/ Assignments	<p>(Group A) READ: The Digital Negative: Raw Image Processing in Lightroom, Camera Raw, and Photoshop pp 216 - pp 222. READ: <i>Handbook of Photography: Chapter 3</i>. ASSIGNMENT: <i>This is a variation of assignment 12</i>. Jeff Jacobson states “What makes a photography unique, what it can do that no other medium does, is to render a still image from a specific moment and time and space. The question of where you stand, while physical and spacial in nature, also has political, professional, and emotional ramifications”. Choose a specific space and spend the day walking around it photographing. Return the next day and take two steps closer to the subject you photographed the day before. Do the same the next day but another 2 steps closer. On your third day return to the same location, drop to you knees and take another picture. Stand up and take a picture behind you. (2 rolls of film).</p> <p>(Group B) READ: <i>Handbook of Photography: Chapter 3</i>. ASSIGNMENT: <i>This is a variation of assignment 12</i>. Jeff Jacobson states “What makes a photography unique, what it can do that no other medium does, is to render a still image from a specific moment and time and space. The question of where you stand, while physical and spacial in nature, also has political, professional, and emotional ramifications. Choose a specific space and spend the day walking around it photographing. Return the next day and take two steps closer to the subject you photographed the day before. Do the same the next day but another 2 steps closer. On your third day return to the same location, drop to you knees and take another picture. Stand up and take a picture behind you. Return with 64 images.</p>

Lesson 11	
Meet	In class
Lecture	<p>(Group A) Photoshop as a digital darkroom...(continued). The power of camera raw & smart objects. Discussion: looking for color : Gary Manos. Objectives: Students will process their assignment using CR and PS.</p> <p>(Group B) LECTURE: History of film photo 2. How to make your first print: basic darkroom film technique - test strips, first print, paper chemistry. Camera f-stop and depth of field. DISCUSSION: What is a street portrait/photography and how to go about your next assignment.</p>

	Discuss in class HCB, Garry Winogrand and Joel Meyerowitz.
Readings/ Assignments	<p>(Group A) READ: <i>Handbook of Photography pp 31 - pp 47</i>. Assignment: <i>Picasso's Blue Period</i> - Pick a color. The color you pick has to play out in every picture you take. Start with big brush (i.e. a blue wall) and work your way to a very tiny one (i.e. blue nail polish). You may have to work both indoors and outdoors. No less than 64 images.</p> <p>(Group B) READ Digital handout: Gary Winnogrand, Henry Cartier Bresson, ASSIGNMENT: Street Portraits/Photography.</p>

Lesson 12	
Meet	In class
Lecture	<p>(Group A) Photoshop: making selections to imitate darkroom burning and dodging techniques. Edit and process your assignment.</p> <p>(Group B) LECTURE: How to use available light. Enlarger filters, burning and dodging.</p>
Objectives	<p>(Group A) Students will process their assignment using CR and PS.</p> <p>(Group B) Continue working on your prints and develop your film.</p>
Readings/ Assignments	<p>(Group A) This is a variation of assignment 10. You will take a series of images moving closer with each picture you take. selectively eliminate from the frame parts of the previous image. When you are as close as the focal length of your lens allows you can stop. You should be able to make 5 images total. Repeat 10 times with different subjects/locations. READ: http://www.pbs.org/wgbh/roadshow/stories/articles/2014/4/14/migrant-mother-dorothea-lange/ https://www.loc.gov/rr/print/list/128_migm.html</p> <p>(Group B) This is a variation of assignment 10. You will take a series of images moving closer with each picture you take. selectively eliminate from the frame parts of the previous image. When you are as close as the focal length of your lens allows you can stop. You should be able to make 5 images total. Repeat 10 times with different subjects/locations. READ: http://www.pbs.org/wgbh/roadshow/stories/articles/2014/4/14/migrant-</p>

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Lesson 13	
Meet	In class
Lecture	(Group A) Printing your images Objectives: Students will learn how to make refined digital prints.
	(Group B) In class Pick 5 of your best assignment images and make a print. We will spend class refining your printing techniques. DISCUSSION: What is Street Portrait/Photography and how to go about your next assignment.
Readings/ Assignments	(Group A) Assignment: <i>Picasso's Blue Period</i> - Pick a color. The color has to play out in every picture you take. Start with big brush (i.e. a blue wall) and work your way to a very tiny one (i.e. blue nail polish). This can be done in the street.
	(Group B) ASSIGNMENT: <i>Street portraits/photography</i>

Lesson 14	
Meet	In class
Lecture	(Group A) Student will finish selecting, processing and printing their images for the final critique. In class help and advice from the instructor.
	(Group B) Student will finish selecting, processing and printing their images for the final critique. In class help and advice from the instructor.
Readings/ Assignments	(Group A) Complete your prints for your final critique.
	(Group B) Complete your prints for your final critique.

Lesson 15	
Meet	In class
Lecture	(Group A + Group B) FINAL EXAM/Critique