



Santa Reparata International School of Art
Course Syllabus

Semester Course

Course Title: Advanced Photography: Analog and Digital Photography

SRISA Course Number: SART 4501

Maryville Course Number: ART 307

Credits: 3, Contact Hours: 90

1. COURSE DESCRIPTION

This course is designed for students who have proven a strong foundation in black and white darkroom practices and wish to move on to more advanced photographic processes through investigations in black and white, digital and alternative photography. These will include but are not limited to pinhole photography, liquid light emulsion and non manufactured chemistry for the creation of antique techniques such as salt prints and gum bichromate.

This course proposes a survey on the different techniques of photography from its prehistory to the present. Course readings, lectures, and demonstrations will address photography's multiple histories and its different technologies through time. The course is designed to expand on photographic vocabulary and to encourage experimentation and critical thinking. Students will utilize a variety of materials and techniques in order to push the boundaries of what the medium of photography is and the contemporary ideas about it. Class time will also include visits to museums, technical demonstrations, practical work, individual and group critiques.

2. CONTENT INTRODUCTION

Designed for advanced independent students wishing to add the element of experimentation to their work in photography. This course fundamentally expands the student's photographic vocabulary, to encourage experimentation by utilizing a variety of materials and techniques, that push the boundaries of what makes a photograph.

In technical terms the class will concentrate primarily on the experimentation of alternative techniques and the development of a personal portfolio. Class time will include slide presentations on work by a wide variety of photographers, past and present, to help clarify project goals and possible approaches as well as to inspire students in their own work.

During class time there will be technical demonstrations, critiques and photo-shooting field trips.

3. PREREQUISITES

Black & White Photography II or equivalent.

All students must have a SLR camera that permits manual adjustment of shutter speeds and apertures. All students are required to purchase photographic paper. It is recommended to bring all lenses, tripods and other equipment that belongs to your camera.

4. GOALS AND OBJECTIVES

- Become proficient in the following processes:
 - o Cyanotype
 - o Polaroid Transfer
 - o Liquid Emulsion
 - o Tonners

- Sabbatier Effect
- The development of a consistent amount of work to be published or exhibited
- Critical thinking regarding image making
- Understanding of an advance approach to professional photography
- The development of photographic series and professional portfolio presentation
- An understanding of the history of photography and contemporary artists utilizing alternative photo processes

6. REQUIRED TEXTBOOKS AND MATERIALS

You are expected to have a SLR camera that permits manual adjustment of shutter speeds and apertures. You will also be required to purchase your own b/w film and paper for the class.

You will shoot a minimum of 8-10 and likely up to 15 rolls of 36 exposure film. Purchase 5 rolls of ILFORD FP4 plus – 125 ISO as a starting point.

Purchase one box of 50 sheets of 24x30 cm./9 x 12" black and white paper (ILFORD Multigrade RC IV, pearl, glossy or silk surface).

Purchase 1 transparent negative sleeve per film you will process.

Purchase a large folder or envelope for turning in photo projects.

Purchase a towel (used for the darkroom and developing film).

Purchase an apron (I suggest not wearing "good clothing" on the days that you will be working in the darkroom or developing film).

For safety reasons, all students must wear an apron and gloves when developing film or working on alternative photographic processes.

Students must be equipped with matting cardboard for final portfolio presentation (this will be announced).

Photo Stores and Labs:

All photographic supplies can be purchased at:

- **BONGI** ,Via Por Santa Maria, 82-red.

Tel. 055. 239.88.11. Closed on Monday mornings. Open from 9 am to 7 pm.

- **Fontani** ,Viale F. Strozzi 18 red.

Tel. 055.47.09.81. Open from 8:30 am to 1 pm and then 2:30 - 7:30 pm, Mo-Sat.

Grading policy and evaluation procedure:

Grades will be given based on the quality and in some cases the quantity of prints ready for a critique. Quality is defined by technical proficiency (good, clean prints presented professionally) as well as by aesthetic and conceptual strengths evident in the work.

Other factors to be considered for grading:

- Experimentation: evidence that the student is taking risks, trying new approaches.
- Commitment to and participation in class discussions. Student involvement in critiques is essential. The more considered and sensitive responses a student gives and receives, the more he or she will benefit.

General Breakdown of Grading:

- 30% Photo assignments
- 25% Mid-term project
- 30% Final project
- 15% Class participation

The following **grading system** will be observed:

- A Excellent 4.0 (grade points awarded) 95% percentage of 100%
- A- 3.7, (90% to 94%)

B+	3.3 (87% to 89%)
B	Above Average 3.0 (83% to 86%)
B-	2.7 (80% to 82%)
C+	2.3 (77% to 80%)
C	Average 2.0 (73% to 76%)
C-	1.7(70% to 72%)
D	Below Average 1.0 (60% to 69%)
F	Failure 0.0 (59% and below)
W	Withdrawal 0.0

Assignments: The projects are meant to be starting points from which students can develop their own personal vision. Note that from a set of photographs captured you will not be able to use all the images, progressively you will be expected to select your best shots. The images you photograph will be used as a sketchbook for your visual education. Assignments are due at the beginning of class on the day scheduled for the critique. Failing to shoot the required amount of images will adversely affect your overall grade (even if you hand in the required number of prints).

Project

The course culminates with the student presenting a final portfolio with 10 printed and well presented images. Important attention will be given to the images as part of a photographic series, rather than as just stand-alone images. Final prints can be presented in either black and white or color.

7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

8. CRITIQUES

Critiques are a friendly group discussion of each student's course work. They allow you to see your own work though the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- The use of cell phones and iPods is prohibited in the darkroom at all times.
- Using your laptop or the computers in the lab is prohibited during class-time, unless it relates to a photography assignment.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.

Tardiness: If students arrive 20 minutes into class time, they are considered absent. Likewise, students who leave 20 minutes before class time ends will be considered absent.

10. COURSE CALENDAR

Class 1: Introduction to the course. Syllabus review.
Questionnaire. Introduction to all the equipment.
Power point presentation.
Visit to Photo-Lab where materials may be purchased.

Class 2: Vision of previous photographic student's work.
Assignment #1: Pinhole Photography
Creation of Camera Obscura and Pinhole Cameras.

Steve McCurry Exhibit and Villa Bardini

Class 3: Lab day: pinhole exposure and printing.
Darkroom/chemicals rules and paper developing basics.

Class 4: Developing film
Lab day: pinhole exposure and printing.

Class 5: **Assignment #2: Cyanotypes.**
Prepare chemistry.
Shooting Field trip: Boboli Gardens.

Class 6: **Producing digital negatives.**
Cyanotypes. Sensitizing paper.
Critique Assignment #1.

MEETING PALAZZO STROZZI: PROJECT PERFORMING FOR THE CAMERA 6PM

Class 7: Lab-day: printing cyanotypes.

Class 8: Lab-day: printing cyanotypes.
Assignment #3 Mid-Term Project: Liquid Emulsion.

Class 9: Critique Assignment #2.
Sensitizing wood and water color paper for liquid emulsion

Class 10: Lab-day: printing liquid light.

Class 11: San Gimignano Mandatory Field Trip Man Ray Exhibit

Class 12: Lab-day: printing liquid light.

Class 13: Lab-day: working on Mid-Term project

Class 14: **MID-TERM EXAM**
Mid-Term Project Critique.
Multiple choice photo Test.

MID-TERM BREAK

- Class 15: Review of exam. Mid-Term Grades.
Alinari Archive visit.
Salt prints. Gelatin and salting paper.
- Class 16: **Solarization and Sabattier effect.**
Solarization technique: Theory and Demo.
Field trip: shooting
- Class 17: Lab-day: printing Sabattier effect.
Producing digital negatives for Salt prints
- Class 18: Sensitize paper for Salt Prints.
Printing Salt Prints.
- Class 19: Printing Salt Prints.
Critique Sabattier effect.
- Class 20: **Light Painting and Night Photography:** Theory and Demo.
Critique Salt Prints.
- Class 21: Field trip: Fiesole. Light Painting and night shooting practice.
- Class 22: Lab day: working on Final Project.
Editing Night photography assignment
- Class 23: Critique Light Painting Assignment.
Final Project Printing
- Class 24: TBA
- Class 25: **Final Portfolio preparation+ Individual Critiques.**
- Class 26: **FINAL EXAM.**
- Class 27: Studio Class Clean Up

11. ACADEMIC ACCOMMODATIONS

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

12. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified of any changes.