



# Photography Studio: Beginning

## Course Details

**Course Designator & Number: FLOR 1504**

**Number of Credits: 3**

**Language of Instruction: English**

**Contact Hours: 75**

**Instructor: Dario Orlandi**

## Course Description

The course introduces the fundamental elements of photographic technique and language, image management, and photographic design, making use of the stimulating context represented by the city of Florence.

The first part of the course provides the fundamentals of photographic techniques working with digital instruments. Two photographic projects, on architecture and street photography, will be carried out in the city context, deepening the knowledge of local history and culture.

In the second part of the course, the fundamentals of film photography (shooting and darkroom) will be introduced through a portrait work to be carried out in the Florentine context. Students will also be required to study and complete a personal photographic project (subject and technique of their choice).

At the end of the course, students will produce a personal portfolio of their best works and participate in creating a collective exhibition.

## Course Objectives

At the end of the course, students will have learned:

- The fundamentals of photographic technique, digital and film
- The basis of photographic language and planning

- How to shoot in static and dynamic contexts
- The logic of digital workflow, including archive and backup management
- The basis of editing and post-production with Adobe Lightroom Classic
- The fundamentals of darkroom and film photography processing
- How to present photographic projects
- How to plan and produce a personal portfolio
- How to plan a collective exhibition

## Methodology

The course begins with a general introduction to photography and the historical-cultural context of the city of Florence. Students will share their expectations and ideas about photography. The lessons of the first part of the course are dedicated to the fundamentals of technique, working in the digital field, to be applied to the realization of two projects, one on architecture, the other on street photography, interacting and drawing inspiration from the study of local culture and history. The two works will be presented at mid-course (midterm). In the second part of the course, the fundamentals of film photography—shooting techniques and darkroom—are introduced and put into practice through a portrait photographic project to encourage interaction with local people. This project will be followed by an in-depth study of the photographic language and methodology of photographic design that will lead to the creation of the fourth and last project, with a free theme and technique (final). The course concludes with the production of a personal portfolio and the participation in a group exhibition.

## Experiential Learning & Field Visits

The course includes numerous practical activities and outings such as visits to exhibitions and places related to local and visual culture, meetings with authors, and similar. Additionally, a number of shooting sessions will be conducted in the city.

## Course Prerequisites

None

## Required Reading / Materials

### Materials

- Digital SLR or mirrorless camera with a mid-range zoom (e.g., 18-55, 18-70 for APS-C, or 28-80 for full-frame cameras) and/or with prime lenses (wide-angle, normal, telephoto lenses) + battery charger; bridge compact cameras with zoom lens and full

manual controls are admitted for the course, automatic-only cameras or smartphones are not suitable;

- Film camera with lens(es) and manual controls;
- Solid tripod suitable to hold firmly the camera standing up;
- Personal laptop with Adobe Bridge and Lightroom Classic installed and at least 50 Gb of free storage memory (otherwise and external extra memory is required);
- If not available on the computer: memory card reader or data transfer cable (camera to pc).

## Readings

- Michael Langford, *Langford's Basic Photography*, Focal press (technique)
- Michael Langford, *Langford's Advanced Photography*, Focal press (technique)
- Mary Warner Marien, *Photography Fifth Edition: A Cultural History*, Laurence King Publishers (history)
- David Bate, *Photography: the key concepts*, Routledge (history and theory)
- Liz Wells, *Photography: A Critical Introduction*, Routledge (critical debates on photography)

# Grading

## Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

## Summary of How Grades Are Weighted

<b>Assignments</b>	<b>Percentage of Grade</b>
Project 1 advancement (lesson 11)	10%
Project 2 advancement (lesson 12)	10%
Midterm: projects 1 and 2 delivery and presentation (lesson 14)	20%
Project 3 advancement (lesson 25)	10%
Project 4 advancement (lesson 26)	10%
Final: projects 3 and 4 delivery and presentation (lesson 28)	20%
Final portfolio	10%
Participation	10%
<b>Overall grade</b>	<b>100%</b>

## **Assessment Details**

### **Midterm**

Projects 1 & 2: architecture and street photography (15 images with title and 250 words introduction each) to be presented in pdf (A4 @ 150 dpi). A minimum of 8 photos will be presented for the advancement assessment for each project.

### **Final**

Project 3: portrait film photography to be presented printed (15 prints) and in digital (15 scanned images with title and 250 words introduction in a A4 @ 150 dpi pdf). A minimum of 8 photos will be presented for the advancement assessment for each project.

Project 4: a personal project of 15 images to be developed within the Florentine context. Students will discuss their project idea with the instructor and will present the project along with a complete project study (details to be provided in class). The project can be carried out in digital or film mode and presented as described above.

### **Portfolio**

The final portfolio will consist of the selection of the 5 best images of each of the 4 projects carried out during the course, to be presented jointly and introduced by an abstract (250 words) that highlights the common thread that unites the language and the research developed by the students. The portfolio will be presented in pdf (A4 @ 150 dpi).

# Course Content

## Unit 1

### Course Introduction

- Course aims, organization, materials, and equipment
- Photography in Florence, past and present
- In-class activity: personal notes on what photography means to each student
- Reading: *Langford's Basic Photography* – Chapter 1: What is photography?

## Unit 2

### From Pinole to Camera – Part 1

- Camera essential components
- Lenses, focus, aperture, depth of field, focal length
- In-class activity: first exercise on camera settings
- Reading: *Langford's Basic Photography* – Chapter 3: Lenses and filters controlling the image

## Unit 3

### From Pinhole to Camera – Part 2

- Shutter, ISO, and exposure
- In-class activity: reading a photograph and trying to reproduce its light
- Reading: *Langford's Basic Photography* – Chapter 5: Exposure measurement

## Unit 4

### Camera Types & Digital Image

- Camera types (film and digital)
- Digital image, sensors, image file

- Visual literacy activity: museum or exhibition visit
- Reading: *Langford's Basic Photography* – Chapter 4: Cameras
- Reading: *Langford's Basic Photography* – Chapter 8: Digital image management and manipulation

## Unit 5

### Static Photography Practice

- Shooting with tripod in manual mode
- In-class activity: quick examples on still life, interiors, and posed portraits

## Unit 6

### Digital Photography Lab 1: Architecture in Florence

- History of Architecture Photography in Florence
- Activity: photography architecture
- Reading: *Langford's Basic Photography* – Chapter 12: Subjects

## Unit 7

### Dynamic Photography Practice

- Automatic exposure and focus
- Visual literacy activity: museum or exhibition visit

## Unit 8

### Digital Photography Lab 2: Street Photography in Florence

- History of Street Photography in Florence
- Activity: photographing street life
- Reading: *Langford's Advanced Photography* – Chapter 12: Subjects



## Unit 9

### Digital Workflow

- Archive organization, data transfer and backup
- In-class activity: monitor calibration

## Unit 10

### Adobe Lightroom Classic

- Adobe Lightroom Classic fundamentals
- In-class activity: practice with Lightroom Classic
- Reading: *Langford's Basic Photography* – Chapter 8: Digital workflow

## Unit 11

### Digital Photography Lab 3: Architecture in Florence

- Project 1 advancement assessment
- Activity: shooting in the streets of Florence
- In-class activity: editing

## Unit 12

### Digital Photography Lab 4: Street Photography in Florence

- Project 2 advancement assessment
- Activity: shooting in the streets of Florence
- In-class activity: editing
- Reading: *Langford's Advanced Photography* – Chapter 12: Subjects

## Unit 13

### Projects 1 & 2 Finalization

- In-class activity: Projects 1 (Architecture Photography) & 2 (Street Photography) finalization

## Unit 14

### Projects 1 & 2 Presentation

- Projects 1 (Architecture Photography) & 2 (Street Photography) presentation and assessment
- Peer critique and comment

## Unit 15

### Break

## Unit 16

### Break

## Unit 17

### Fundamentals of Film Photography

- Loading the film
- Shooting with film vs digital: differences and similarities

## Unit 18

### Film Photography Lab 1: People of Florence

- Activity: shooting in the streets of Florence
- In-class activity: editing

## Unit 19

### Darkroom Fundamentals

- Development and printing processes: theory and first examples
- In-class activity: experimentation with materials and darkroom preparation
- Reading: Langford's Basic Photography – Chapter 10: Film and film processing

## Unit 20

## **Darkroom Lab 1**

- In-class activity: development and printing in practice
- Reading: Langford's Basic Photography – Chapter 11: Black and white printing techniques, equipment, and facilities

## **Unit 21**

### **Authors & Photography Language**

- Technique and language in the work of famous photographers
- In-class activity: guest lecture by a professional photographer
- Reading: Langford's Basic Photography – Chapter 6: Organizing the picture

## **Unit 22**

### **Photographic Projects: Planning a Personal Photographic Project in Florence**

- Project creation methodology
- In-class activity: planning a photographic work

## **Unit 23**

### **Film Photography Lab 2: People of Florence**

- Activity: shooting in the streets of Florence
- In-class activity: editing

## **Unit 24**

### **Personal Project Lab 1**

- Activity: shooting in the streets of Florence
- In-class activity: editing

## **Unit 25**

### **Darkroom Lab 2**

- Project 3 advancement assessment

- In-class activity: develop and printing of film project(s)

## Unit 26

### Personal Project Lab 2

- Project 4 advancement assessment
- Activity: shooting in the streets of Florence
- In-class activity: editing

## Unit 27

### Projects 3 & 4 Finalization

- In class-activity: Projects 3 (Portraits/film) and Project 4 (Personal Project) finalization

## Unit 28

### Projects 3 & 4 presentation

- Projects 3 (Portraits/film) and Project 4 (Personal Project) presentation and assessment
- Peer critique and comment

## Unit 29

### Portfolio & Final Exhibition

- Portfolio planning and production
- Planning and setting up a collective exhibition

## Unit 30

### Final Portfolio Submission & Presentation

- Submission and in-class presentation of the personal portfolio

# Policies

## Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

## University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

### Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

### Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).