"To take a photograph is to align the head, the eye, and the heart."

Henri Cartier Bresson

Course Description

The purpose of this course is to give students a general understanding of the process behind picture-taking. They will be working on a variety of subjects. There will be practical assignments consisting of 10/12 color slides to be presented in class. Students will be encouraged to realize sources within themselves, establish their own line of communication with their subjects, and seek the creation of a parallel world rather than a reproduction of what is around them. The class will meet once a week. Attendance is mandatory.

The course will cover camera features and operation; exposure techniques; composition; depth of field and shutter speed; Determining exposure; using lenses; filters and other accessories. The creative edge. The tools of photography and self-expression. Film & digital photography. Working with daylight; extreme and unusual light conditions; three-point lighting. Point of view and dramatic shifts. From week one, students must locate and begin to photograph a subject - place, person, or other - they would like to observe and document and begin to identify a theme to pursue for the rest of the semester. The resulting body of work will go towards their final project. No early decision is to be considered final, but students must present their final choice to the class during weeks 9 and 10.

There will be at least five required field trips tied to practical assignments, and the rest of the time will be spent on campus.

All students are expected to get familiar with the features of their cameras in the first two weeks of the semester.

The minimum requirement for the course is to shoot no more than 80 pictures per assignment.

Learning Outcomes (when writing learning objectives please use active verbs such as below and connect them to a course activity a described in your course requirements. Learning outcomes are expected student competencies)

On completion of the course students should be able to:

- Recognize the fundamentals of still photography, and understand camera angles, lenses, and vantage point.
- Exhibit a fundamental knowledge of composition and a proficiency in editing their images into coherent presentations.
• Develop and apply solid technical and aesthetic skills to their work.
• Assess their own work as well as that of their peers.
• Understand and use available light as a creative tool.
• Be familiar with the work of some of the masters of photography.

**Required Text / Materials**

There will be no textbook. Handouts expressly created for the course and relating to the subjects covered will be provided on a somewhat regular basis.

**Attendance Policy** (please note that course attendance is based on prompt class attendance, preparation and active participation in class discussions)

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

• For all classes meeting once a week, students cannot incur more than one unexcused absence.
• For all classes meeting twice a week, students cannot incur more than two unexcused absences.
• For all classes meeting three times a week, students cannot incur more than two unexcused absences.

This course meets once a week, thus a total of one unexcused absence(s) will be permitted. **Unexcused absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”**.

**Assessment Components**

• Participation 15%
• Midterm Exam __%
• Paper 15%
• Practical projects and presentations 15% each (45% total)
• Final Exam 25%

**Grading**

94-100: A
90-93: A-
87-89: B+
84-86: B
80-83: B-
77-79: C+
74-76: C
70-73: C-
67-69: D+
60-66: D
59 or lower: F
**Academic Honesty**

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

**Late or Missed Assignments**

Late or missed assignments will not be accepted for grading without the authorization of the instructor.

**Accessibility Accommodations**

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

Learning Activities:

**Depending on time and other variables** students will conduct all or many of the following learning activities starting with the **ability to to see and translate what we see in powerful images**.

You will turn on your digital camera and point it towards what surrounds you. You will be using all the different F-stop and shutter speed combinations to produce effects of motion, stop-action, depth, etc.

You will use your eye and instinct turning them into powerful tools.

You will work with different ISOs (ISO 100 or 200 is a good choice outdoor, whereas ISO 400 and up is recommended for indoor shooting).

You will learn to look beyond appearances and find analogies. Take a picture of a still object positioned at the closest distance from your camera. Change F-stops from 2.8 to 22 (making the due adjustments to your exposure).

Also experiment with motion by taking pictures of moving objects changing shutter speed from 1/2 sec to 1/250(making the due changes to your exposure). Remember to keep track of all your different exposures by putting it all down in writing. When your pictures are processed, compare them with what you saw through the lens when you took them. Do they match?

**Light & Shadow.** Keeping in mind what you learned about exposure, aperture and shutter speed, you will start looking at light as both tool and subject in itself. You can choose to shoot whatever you like (people, inanimate objects, etc).

You will be encouraged to shoot in various light conditions. Early morning, late afternoon, window light, indoors lighting, etcetera. Develop an affinity for shadows. Look at how shadows change depending on the intensity or the angle of the light source.

**Form, Color, Texture, Lighting.**

Form, color, and texture are what photography is made of. Colors are closely connected to perception. You will become aware of such connection. Complementary colors. Color clashes. Practice with colors by setting your subject up against a colored background in a hue other than white (be it a bed sheet, a piece of colored paper, or a painted wall), juxtapose objects of different colors or of the same color in a different intensity. Try different options and different angles.
**Pairing**

You will learn to look at visual relationships within the same picture and is different shots relating pictures to each other by color, angle, composition, etc., and matching them up in pairs.

**Sequencing and Editing. The Photographic Phrase**

You will arrange a series of photographs together in sequences to create a phrase. The juxtaposition and interplay of photographs is key in photographic storytelling. Photos may clash with and detract from each other, or spark off a new light when effectively arranged.

You will practice this craft also by going back to earlier assignments and finding images related to each other by color, angle, focal length, and composition and assemble them in an order that makes sense, from a visual and narrative standpoint.

The importance of sequencing and editing cannot be overemphasized.

**Portraits**

You will describe and reveal universal truths and individual uniqueness.

**Photojournalism and Street Photography.**

You will be looking at what people in Rome are and do focusing on the flow and cadences of life.

**Final Project**

Each student will have to create a coherent photo presentation focusing on one subject of their choice among the ones practiced this semester, may this be a portrait or still life series, or an abstract personalization of the world around them. Each presentation must consist of 10-12 slides arranged in a logical sequence and showing a sense of direction. Each will be presented in class on finals day and will have to be accompanied by a 1-2 page written statement describing the aim and purpose of the work. The classroom presentation will be the final exam.

**Masters of Photography**

We will occasionally go over the work of the modern and contemporary masters of photography. In addition, students will be required to select one photographer in the AUR photographic book collection or other acceptable source and present his/her work to the class beginning after Spring break. They will integrate their oral presentation with a six page paper. Each paper should also stress the reason for their choice.

This course stresses creativity, the exploration of concepts and ideas, technical proficiency. Students are expected to pay attention during presentations and be able to articulate what elements are successful and/or what improvements could be made in their projects as well as their classmates’ projects during class critiques.

**Practical Assignments**

There will be three practical assignments tied to our field trips in different areas of Rome:

- **Weeks three-four** - THE WORLD AROUND US
- **Weeks six-seven** - Street Photography, Surface Divisions and more
- **Weeks nine - ten** - PORTRAITS, ARCHITECTURE, STILL LIFE

Clarification of each project will be given in class.
Notes on Assessment

All practical projects including your final exam will be graded on the basis of:

- COMPOSITION..........................25% of grade
- EXPOSURE...............................25% of grade
- BALANCE of form and content.......25% of grade
- The ability to organize your material consistently and coherently in SEQUENCES that reflect, sense of direction, personal vision AND clarity of purpose, ....25% of grade

Research Paper

*Week nine*: there will be one research paper on a great photographer you find especially inspiring from a list of names provided by the instructor. No exceptions. Choice must be cleared by instructor.

5-6 pages incl. one of photos

Midterm Exam

There will not be a midterm exam.

Course Schedule

**Week 1**, Introduction to the class, review of syllabus and cameras. Bring your camera to class.


On site class: Trastevere. Texture, form, color, composition.

**Week 4**, The importance of composition in photography. Do more with less. The photographic phrase. Overview of the work of Robert Frank or another master.

**Week 5**, Class review of project 1: The World Around Us.

**Week 6**, Depth of Field, Pairing, Repetition, Complementary Color group practice. Overview of the work of Edward Weston or another master (time permitting).

On site class TBA


**Week 8**, Sequencing and editing. The Portrait: Strategies and technique. Overview of portrait photography.

On site class TBA

**Week 9**, Class review of project 2

Intro to The portrait.


On site class TBA

**Week 11**, Class review of project 3: The Still Life.

**Week 12**, Street and Night Photography. Overview of the work of Brassai or another master (time permitting). Student presentations.

On site class TBA

**Week 13**, Discussion of final projects. Individual meetings. Papers on great photographers and their work due.

**Week 14**, Final Exam Week: Final Projects due. Screening and critique.
Bring your camera to class. Days 2-4 will entail the general review of camera and camera lens features and use, and the introduction to the basics of photography. We will cover point of view (POV); exposure; depth of field; movement; distance from subject. Though we will go over some of the features common to most cameras, students are expected to get familiar with their own equipment. Though it’s no fun reading, make sure you download and go over the instruction manual.

Recommended camera store: Sabatini Fotoforniture, Via Germanico 168 at Via Fabio Massimo (Prati neighborhood). I don’t know nor can I vouch for any other store that’s as well stocked and professional.