DN1012 BLACK & WHITE FILM PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>2017/18</th>
<th>Semester</th>
<th>2</th>
</tr>
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<tbody>
<tr>
<td>Course Coordinator</td>
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<tr>
<td>Course Code</td>
<td>DN1012</td>
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<tr>
<td>Course Title</td>
<td>Black &amp; White Film Photography</td>
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<tr>
<td>Pre-requisites</td>
<td>NIL</td>
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<tr>
<td>No of AUs</td>
<td>3</td>
<td></td>
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<tr>
<td>Contact Hours</td>
<td>39</td>
<td></td>
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<tr>
<td>Proposal Date</td>
<td>28 September 2017</td>
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**Course Aims**
This course will introduce you to the principles of photography. You will learn all aspects of the black and white photographic process in the traditional wet darkroom such as film development, contact printing, enlarging and proper use of chemicals. Lectures, demonstrations, critiques and hands-on practice will clarify techniques, while encouraging creative approaches to making photographic images. There will be slide lectures to introduce photographers of historical relevance. Assignments and projects will allow you to explore content, make aesthetic choices and learn how to better articulate your ideas through the medium of photography. Topics will include camera handling, film selection and characteristics, aperture, shutter speeds, metering for proper exposure, composition and framing. Upon completion of this course, you can expect to have a thorough understanding of the basic principles of photography.

**Intended Learning Outcomes (ILO)**

By the end of this course, you (as a student) would be able to:

1. Describe basic concepts, fundamental elements and key terms of black and white photography practice.
2. Demonstrate the proficient application of fundamental photographic concepts in practice and workflow.
3. Communicate competently your ideas and the processes through feedback, sharing and critique sessions, as well as the artist statement.
4. Evaluate, interpret and discuss the theoretical, formal and technical aspects of creative practice in black and white photography.
5. Apply the concept of tonal values, lighting conditions and situations, focal points and composition to a wider scope of genres in photography.

**Course Content**

- Photography Is Light
- The Camera
- Exposure, Film Speed, Depth of Field
- Foreground, Midground, Background / Composition
- Film Processing
- Contact Printing & Enlargement
- Pushing & Pulling
- Enhancing the Silver Gelatin Print (Split Filter, Dodging, Burning, Toning)
- Archiving and Presentation
- Developing a personal body of work
- The Photographers – Then & Now
- Self-expression through images
### Assessment (includes both continuous and summative assessment)

<table>
<thead>
<tr>
<th>Component</th>
<th>Course LO Tested</th>
<th>Related Programme LO or Graduate Attributes</th>
<th>Weighting</th>
<th>Team/Individual</th>
</tr>
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<tbody>
<tr>
<td>Continuous Assessment 1 (CA1): Short Photo series, responding to a theme (3 to 5 images)</td>
<td>1,2,3,4</td>
<td>Competence, Creativity, Character, Communication</td>
<td>15%</td>
<td>Individual</td>
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<tr>
<td>Continuous Assessment 2 (CA2): Participation &amp; Studentship</td>
<td>1,2,4,5</td>
<td>Competence, Character, Communication</td>
<td>15%</td>
<td>Individual</td>
</tr>
<tr>
<td>Continuous Assessment 3 (CA3): Journal and research paper</td>
<td>1,2,3,4</td>
<td>Competence, Creativity, Character, Communication</td>
<td>20%</td>
<td>Individual</td>
</tr>
<tr>
<td>Final Project: Self-initiated photo series, including an artist statement (10 to 15 images)</td>
<td>2,3,4</td>
<td>Competence, Creativity, Character, Communication</td>
<td>50%</td>
<td>Individual</td>
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<tr>
<td>Total</td>
<td></td>
<td></td>
<td>100%</td>
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### Formative feedback

You will receive feedback from the instructor and peers on the strengths and weaknesses of your work during and/or after every project. This feedback takes different forms (written and verbal) and comes at different stages which vary on each of the projects.

### Learning and Teaching approach

<table>
<thead>
<tr>
<th>Approach</th>
<th>How does this approach support students in achieving the learning outcomes?</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>You are introduced to the fundamental concepts of image acquisition through black and white photography and practical techniques to develop/improve your work.</td>
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<tr>
<td>Creative Projects</td>
<td>You will have opportunities to use and explore the darkroom and practical</td>
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techniques to create your own images. You can apply basic concepts, practical skills, and principles of image creation with black and white photography practice in your work. You can demonstrate your ability to use a range of practical techniques introduced through individual assignments.

| Project Critique | You will receive feedback on the strengths and weaknesses of your work from the instructor and peers. |

**Recommended Reading and References**


**Course Policies and Student Responsibilities**

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course-related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU’s approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

**Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU’s shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying
the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the academic integrity website for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustments by instructor according to students’ progress, public holidays and unforeseeable circumstances.

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<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Course LO</th>
<th>Readings/ Activities</th>
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| 1 - 2 | Camera / Exposure, Film Speed, D.O.F.  
- Introduction to the fundamentals of camera settings and their influence on image creation  
- Introduction to the fundamentals of composition and form within the image e.g. wide angle, close up, focal length etc. and explore how they can serve or subvert its content.  
- Overview of key concepts and theories around black and white photography. | 1,2 | Introductory Lecture  
In-class exercise on ‘How to Take a Picture’  
Lecture on ‘Apparatus & Application’  
In-class exercise on technical expertise.  
Assign Project on capturing light |
| 3-4 | Film Processing  
- Introduction to darkroom rules and regulations  
- Introduction to the chemical and physical processes | 1,2 | Lecture on Film Processing  
Workshop /in-class exercise on Film Processing  
Assigned Project on developing a roll of film independently  
Student Presentations on inspirations from related photographers  
Project consultation on Film Processing  
Critique on Film Processing |
| 5-6 | Darkroom: Contact Printing & Enlargement / Enhancing the Silver Gelatin Print: Split Filter, Dodging, Burning, Toning, Retouching  
- Introduction to the chemical and physical processes in the darkroom  
- Overview of key issues and concepts in relation to Darkroom Processes | 2, 3, 4 | Lecture on Darkroom Processes  
In-class exercise on Darkroom processes  
Assigned Readings Theory of Darkroom processes  
Assigned Project on Contact Printings and Enlargement  
Student Presentations on inspiration from related photographers  
Project consultation on Darkroom Processes  
Critique on Darkroom Processes |
|---|---|---|---|
| 7-8 | Light / Foreground, Midground, Background / Composition  
- Image and Meaning  
- Overview of image as a vehicle of communication in art  
- Introduction to the semiotics of the image  
- Image juxtaposition. | 2, 3, 4 | Lecture on Light / Composition  
Workshop on Light / Composition  
In-class exercise on Printing  
Assigned Readings on photography theory  
Project on depth of field  
Student Presentations  
Project consultation on Light / Composition  
Critique on Light / Composition |
| 9 - 10 | Advanced Darkroom Techniques  
Archiving and Presentation / Developing a personal body of work  
- Overview of key issues and concepts in capturing, developing and printing  
- Overview of key issues of capturing, developing and printing  
- Discussing concepts of individual work through proposals, workshops and peer/instructor feedback sessions. | 2, 3, 4 | Lecture on Advanced Darkroom Techniques / Presentation / Personal Work  
Workshop on Presentation / Personal Work  
In-class exercise on Advanced Darkroom Techniques / Presentation / Personal Work  
Assigned Readings Theory of Photography  
Assigned Final Project  
Student Presentations  
Project consultation on Advanced Darkroom Techniques / Presentation / Personal Work  
Critique on Personal Work |
Photographers / Self-expression through images
- Overview of key issues and concepts in relation to self-expression and photography
- Discussing key concepts through examples, proposals and peer/instructor feedback sessions.

In-class exercise on optimising individual work
- Student Presentations
- Project consultation
- individual work
- Critique
Your work will reflect a distinct and unique authorial voice.”