

PHOTOGRAPHY 1100 - Fundamentals of Photography *3 credit hours*

Instructor: Paul Shukin

College of DuPage

email: shukin@cod.edu

An exploration of the fundamental principles, techniques and applications of camera-based image making.

Course Objective:

Upon successful completion of the course the student should be able to do the following.

1. List the major components of the basic camera
2. List the factors that govern photographic exposure and describe their effects
3. Demonstrate the effects and control of depth of field
4. Demonstrate the effects and control of shutter speed
5. Illustrate proper placement of plane of focus
6. Describe the compositional properties of a photographic image
7. Evaluate the visual qualities of photographic images
8. List ways that a photograph can effectively communicate an idea or concept
9. Demonstrate the ability to critique photographic work
10. Analyze the differing qualities of digital and conventional silver halide images
11. List resolution requirements and output options for photographic images

Topical Outline:

1. Basic camera construction and operation
2. Properties of film-based images
3. Properties of digital images
4. The exposure equation and exposure control
5. Depth of field/shutter speed effects
6. Basic photo composition
7. Photographic criticism
8. Themes in photography
9. Semiotics in photography
10. Visual properties of monochrome images
11. Introduction to color theory

Required Equipment:

You must use either a digital camera or a 35mm SLR film camera. A suitable tripod is highly recommended. You will create photographic prints for this class. The format for the prints will be outlined in class. You will have several choices on how to create your prints, including use of a high quality printer of your own, and/or photo services at PJs Camera, Walgreens, Costco, etc. Be prepared to purchase supplies throughout the course. Expect to spend over \$100. Materials may include: photographic printer paper, color printer ink, mat/mounting boards, 35mm film, and associated processing and printing.

Class Format:

This class will include lectures, demonstrations, and assignments. Assignments completed on time will be critiqued with respect to composition, technical finish, and how well the work meets the criteria of the assignment, among other concerns of the nature of photography. Basic technical expectations of prints turned in: in focus, properly exposed, and well presented.

Grading Criteria:

Assignment grades are earned based on being complete and on time. Grades earned for assignments, quizzes, and exams, along with an attendance record and observed participation in class will be involved in computing your final grade. A student's final grade will be based on the average of grades earned throughout the course and on the following interpretations.

Final Grade Interpretation:

A --Excellent. The student performs in a consistently active, accurate, and creative manner. An ability is demonstrated not only to master the course material, but to synthesize and evaluate what was learned. Assignments are presented on time and well executed. Attendance and participation in class are at the highest level.

B --Very Good. The student is able to master the course content and often demonstrates creative thought and independence, but does not give evidence of a consistency in excellence. Assignments are not always presented on time, and sometimes lack initiative. Participation in class is at a good level.

C --Satisfactory. The student meets all course requirements but demonstrates no initiative in synthesizing, expanding on, or applying course material. All assignments are completed but not on time. Some effort is made to participate in class discussions and activities.

D --The student has not met all course requirements yet has demonstrated minimal learning. Classes are attended regularly and some effort is made to complete assignments and participate in class.

F -- The student has failed to meet the course requirements. Absences are excessive; assignments are missing, late, and/or poorly executed, etc. *Attendance will impact your final grade.*

Grading:

Assignments completed fully and on time earn an A. Assignments turned in during the next scheduled class period merit a B grade. Any time after that an assignment can still earn a C grade if it is fully complete when turned in. Exams have half the weight of an assignment when computing a final grade. There are 3 extra credit assignments that can help boost a grade if necessary (detailed in class). Five (5) absences over the term will lower your final grade by one letter. You can't earn an A when you miss 1/6th of the course -it simply does not demonstrate excellence. Ten (10) absences over the term will result in a grade of F for this course, for failure to meet the course requirements. Five (5) absences *in a row* will result in a grade of F for this course, for failure to meet the course requirements.

At my discretion I may make an Early Alert Referral concerning your performance in my class. Early Alert Referrals may identify frequent absences, missed assignments or exams, or failure in a class. College of DuPage is being proactive in efforts to reach out to offer assistance and support as you strive to achieve academic success. COD wants to identify any specific barriers to success that you may be experiencing, and make recommendations of strategies that may prove helpful in eliminating those barriers. Early Alert notices are not grades. They are a way for College of DuPage to communicate with you that a change is necessary for academic success, as well as identify additional resources that can support your learning. When an instructor turns in an Early Alert Referral it is forwarded to a counselor who will then arrange to meet with you in person to identify strategies and resources available to you at College of DuPage so that you may do better in the course. You should respond in a timely manner and consider recommendations of available services, support systems or a suggestion to attend a workshop that will help you get back on track. You want to be cautious in withdrawing from a course since it could impact your financial aid benefit. If you are receiving financial aid you should consult with the Financial Aid office before withdrawing from class to determine the impact on your aid.

Student Responsibilities:

1. Course Requirements: Come to class. Do the assignments on time. Participate in class.
2. Bring camera to class as listed below. And any time you have a problem with it.
3. Laptop use during class is “back rows only.”
4. Don’t be late! Class starts promptly. Tardiness will be noted.
5. Assignments are due as outlined in this syllabus. Assignments will not be accepted via email. Sending an email does not excuse a late or incomplete assignment. Allow at least 60 hours for a print processor, such as Walgreens, to make prints for you. The print processor cannot be held “responsible” for not having prints when they are due. Plan ahead!
6. Academic dishonesty in any form, including falsifying research or plagiarizing, will result in immediate dismissal and a grade of F for this course.
7. Students missing an exam on the date it is given must come prepared to take the exam after the dismissal of the next class period. It is the responsibility of the student to remind the instructor that a make-up exam is needed. Make-up exams will not be given after the grace period. No exceptions will be made for employment, family obligations etc. A Final Exam cannot be made-up.
8. Requests for incompletes must first be taken up with the dean of your college.
9. Late withdrawal policy follows school policy.
10. Leave the classroom to make or receive phone calls.

In compliance with the Americans with Disabilities Act, I ask students with blue cards to identify themselves as soon as possible to discuss individual accommodations.

Most PowerPoint lectures are online at www.PaulShukin.com

To communicate via email: **“STUDENT WRITES” on Subject Line**

shukin@cod.edu *or* paulshukin@gmail.com

Sending an email does not dismiss an absence or excuse a late or incomplete assignment.

**Allow at least 60 hours for a print processor, such as Walgreens, to make prints for you.
The print processor cannot be held “responsible” for not having prints when they are due.**

Photographs and papers created for this course will be compiled into a folder for record keeping. Prints made for this course are subject to editing and damage, so don’t become attached to them. You can always make new prints from your original files for a professional portfolio. More about this in class.

Assignment Outlines. Due dates are listed elsewhere. Further elaboration for each assignment is made in class, often in terms of technical and creative ideas specifically associated with the assignment. If you should miss the class when the assignment is given, talk to a fellow student first, download the PowerPoint, and/or, lastly, send an email.

Series: shoot photographs that share a common theme. The theme is “circles”.
Print and present 3 photographs. Minimum 10” on longest side.

This exercise is to get you started photographing with a goal in mind. The idea is to begin “making pictures” rather than “taking pictures”. Start by shooting nearly every circle you see (you don’t have to shoot the entire circle). Then look critically at each shot, asking yourself, does your photo make a commonplace object look uncommon? That is, have you shot it in such a way as to make the viewer see or think about the object in a new way? If from among 36 shots (a roll of film) you get one picture that works in this way, you are doing pretty good. Obviously, therefore, the more you shoot the easier it will be to come up with 3 great (unique, unusual, original, clever, etc) prints for this assignment. So go ahead and photograph a man-hole cover, a clock face, a light bulb, a smoke ring, whatever; interpreting “circles” in your own creative way, but always keeping this goal in mind: to make an interesting photograph using the object, rather than just taking a photograph of the object.

One should not only photograph things for what they are but for what else they are.
- Minor White

Motion: Use shutter speed creatively to get pictures of things in motion.
Print and present 2 photographs. Minimum 10” on longest side.
Get one of each of the following.

- 1). capture “frozen” motion – minimal blur. For example, a ball in mid air without any blur. Something in the photograph should make it obvious that the object is moving.
- 2). capture “blurred” motion. For example, the streak of car headlights at night. Something in the photograph should be “frozen” (not moving) to provide for contrast.

Story Line: Tell a story using at least 3 pictures - beginning, middle and end. Think cinematically. This is something you make up (differs from Photo Journal Story). Have a friend or two help out. Don’t just describe a “gesture,” like eating an apple, or washing the dishes, or falling from a swing. The end of the story should have a point that can be understood, so that viewers haven’t “wasted their time on a bad movie,” so to speak. **Print what it takes to make it work.**

Still Life: assemble an interesting composition. Be creative with contents, light and background. Print and present 2 photographs. Minimum 10” on longest side.

Many 16th century Renaissance painters created marvelous paintings of objects such as flowers, fruits, vegetables, books, jars, shells, jewelry, etc. arranged and lit in artful ways. In Holland, especially, some artist’s work approached photo-realism in its execution. That is, the paintings looked perfect, as if photographed. Indeed, some of the paintings were “helped along” with the use of the camera obscura. Whereas some artists were actually quite talented and had no need for the camera obscura, other artists were fine technicians, tracing the image the camera provided with great skill. Both the artists and technicians were kept very busy to fill the consumer’s appetite for this type of painting called *Still Life*. The important consumers were wealthy merchants (Holland basically controlled all sea trade at the time). The merchants commissioned still life paintings of their personal belongings and prized collections, often of rather exotic things found when traveling and trading throughout the world, so that they could show off what they had. The symbolism of an object was sometimes considered when deciding where to place it in the composition or to leave it out entirely (to be used in another composition where it would fit in better). The Dutch middle class, also having expendable money, and not wanting to be outdone, clamored for still life paintings of their own. These were invariably done using the more inexpensive camera obscura method. Finally, the masses caught on to the fad, but they could only afford to buy cheap paper prints, maybe of some famous gentleman’s collection, or a generic composition.

Google Dutch Still Life Paintings to see images.

Photograph a collection of things that you have interest in. Maybe the objects have meaning, maybe not. Be considerate of the light they are in - how it creates form using shadows and highlights.

Architecture: find an interesting composition. Be creative with the quality of light and background. Print and present 2 photographs. Minimum 10” on longest side.

Buildings are photographed every day, some more than others (the Eiffel Tower, for example). But what sets apart the “interesting” photo from the “plain?” It’s simply a matter of taking the time to find an angle of view that makes the composition pop. To take the geometry of the building, its lines, shapes and forms, and arrange them in a way that’s visually strong. Often there’s a time of day, or season even, which casts a dramatic light on the subject. Noticing this, or waiting for it to happen (shooting at sunset, for example) can make all the difference in your shots. If you are shooting interiors the light can also play a big role - often interiors are lit artificially, with lighting equipment brought in for the shoot. But, like outside, natural light can and does stream indoors at different angles with varying intensity throughout the day. Architecture Photograph: Shoot a building, or part of a building, or interior of a building, something that cannot be moved and that you find interesting. Consider its relationship to the surroundings (or not). Create or look for drama and geometry in your compositions, using lines, shapes, textures, forms, and light.

Photography appears to be a simple matter, but it demands powers of concentration combined with mental enthusiasm and discipline.

- Henri Cartier-Bresson

Light, Reflection, and Shadow: Make shadows, and the associated shapes, lines and reflections made by light, the main emphasis of the photos. Print and present 3 photographs. Minimum 10” on longest side.

The object of this assignment is to become sensitive to ways in which light can transform a common object or scene. As an example, imagine you are standing in the woods with your camera. It’s 12 noon on a bright July day. As you turn around in a circle to find something to photograph you will notice that the light is pretty much the same in all directions. Being that the light is coming from directly above there are no dramatic shadows – in fact, they are below the object creating them. Now, if you return at 8pm (or you stand and wait until then – it’s your choice) you will find that as you turn around you see a wide variety of light. Facing into the setting sun everything is in silhouette, the colors are gone. Turn around 180 and you have a mosaic of deep shadows and bright colors created by the sunlight filtering through the trees behind you. To either side you might photograph distinct shafts of light.

Light is the photographic medium par excellence; it is to the photographer what words are to the writer; color and paint to the painter; wood, metal, stone, or clay to the sculptor.

- Andreas Feininger

Touch of Color: Contrast a small, relatively strong color against an otherwise limited palette. Present 1 print for entry into the “best of show” contest. Minimum 10” on longest side.

Symbols: Using the list attached, shoot to make images that convey 3 of the ideas/concepts listed. PLUS! Come up with your own idea/concept and make an image to convey it. 4 prints total. Minimum 10” on longest side.

Portraits: 3 prints are due; one of each of the following.

- 1). An environmental portrait. Artifacts and surroundings tell about the person photographed.
- 2). A formal portrait. Get a nice expression in a simple formal, non-descript space.
- 3). A self-portrait: Consider the lighting, the objects, the environment, etc. you include, and what they “say” about you. Don’t just point the camera at yourself and shoot.

Print and present 3 photographs. Minimum 10” on longest side.

Photo Journal Story: Take one of the following approaches to getting a newsworthy story.

- 1). “Photographer on the Spot” Photograph an event. Write a headline and tell the story in one or two paragraphs. Who, what, when, why....

OR,

- 2). Documentary. Tell about something/someone. Make your approach newsworthy. Write a headline and tell the story in several paragraphs.

IN EITHER CASE:

On the due date, present the short written paper, and **at least** 12 photographs, printed in 4x6 size.

Written/Oral Presentation: Find a photographer whose work you want to share with the class. Use the internet, books, magazines, PowerPoint, etc. to make a 5 minute presentation. Write a couple of paragraphs about the photographer and why you chose him/her.

Portfolio Presentation: Show your best stuff, anything you are proud of. Consider showing work made outside of class, or make a new assignment for yourself (or anything above could be redone). Bring 3 or 4 prints to hang on the wall, and some in a folder or portfolio.

SYMBOL LIST

- 1). Illustrate 3 of the following 9 concepts or ideas.
- or use the opposite meaning of a given concept. Example: Strength / Weakness
Use someone as a model, if necessary.

Strength / Power - example: muscles

Beauty / Grace

Loneliness / Isolation

Labor

Communication

Wisdom

Freedom

Law

Science

- 2). Illustrate one idea of your own.

4 PRINTS TOTAL

Minimum 10" on longest side.

Don't share the concept of your photographs with classmates.

Charlie Rose interview with Henri Cartier-Bresson

CR: You once said, I don't take the photograph, the photograph takes me.

HCB: That's right.

CR: What did you mean by that?

HCB: Sensitivity. Intuition and sensitivity. And not wanting. You mustn't want. Receptive.

CR: Composition, for you...

HCB: Geometry

CR: Are you born with that? Sense, of geometry?

HCB: It has to be cultivated.

CR: But, you once said also, about photography, nothing worth knowing can be taught.

HCB: Yes. What's your opinion?

CR: I think that's probably true. On the other hand.....

HCB: Teaching how to use your little finger, that's all.

CR: Your little finger.

HCB: To be alive and... I don't know.

CR: Was your photography influenced by your early interest in art?

HCB: My photography is just an instant drawing. You have to guess and quick – quick. That's the advantage of photography. But, you need one (finger), and with drawing you need three fingers. It's a meditation, drawing. Photography is just shooting. BANG!

CR: I look around this room... You never printed your own photographs.

HCB: Yes. I don't know how to print. It takes time. I like shooting, that's all.

CR: What is it you like about it?

HCB: I don't think of photography. I think of what I see and geometry. This means that everything needs to be composed properly. That's because I started with drawing.

CR: And you returned to drawing.

HCB: I never quit drawing! The camera is a way of drawing.

CR: When you take the photograph... to snap.

HCB: When the subject takes me. I'm receptive and I shoot. Just to concentrate, concentrate. Inner silence. And you mustn't want. You must be receptive. Don't *think* even. The brain is a bit dangerous. Sensitivity. The flavor. The OP!

CR: Is it true for drawing as well?

HCB: Life in general.

Resources:

i-site: COD Photography Department website

cod.edu/photo/

join the CODPhotoList!

PJs Camera

pjcamera.com

662 Roosevelt Rd, Glen Ellyn, IL 60137

(630) 790-1133

Find and set these Initial Camera Settings –use camera manual and/or Google/You Tube for help

Manual Mode

Manual Focus

Highest Quality (largest size photograph)

FINE Quality

ISO at LOWEST (100 or 200 typically)

Flash OFF

Meter on Center-Weighted

White Balance on AUTO

Single Shot

Diopter (back focus on DSLR or SLR)

I received the syllabus and I understand that the syllabus is the guide to the course.

Nearly everything I need to know about my responsibilities as a member of the class is contained therein (however, some responsibilities will be presented in class throughout the term and I will try to be present and alert when this happens). Assignments are outlined in the syllabus, including what is to be turned in and how, and due dates are listed (though again, some important details are presented in class).

I understand that if I miss a class session I can see what the topic of the day was by consulting the syllabus. If necessary, I can download the PowerPoint lecture that I missed and try my best to understand what was covered, and I will make an effort to ask my fellow students for help.

I understand that if I should lose the copy of the syllabus that I received in class, I can view it and/or print it at www.paulshukin.com. I also understand that circumstances may require that the syllabus be changed and that such changes will be announced in class.

I understand that the syllabus outlines what is expected of me in order to earn the grade I desire.

Circumstances may cause the syllabus to change. Any such changes will be announced in class.

You can check your progress in this class at any time. Please ask.

I received the syllabus and I understand that the syllabus is the guide to the course.

Nearly everything I need to know about my responsibilities as a member of the class is contained therein (however, some responsibilities will be presented in class throughout the term and I will try to be present and alert when this happens). Assignments are outlined in the syllabus, including what is to be turned in and how, and due dates are listed (though again, some important details are presented in class).

I understand that if I miss a class session I can see what the topic of the day was by consulting the syllabus. If necessary, I can download the PowerPoint lecture that I missed and try my best to understand what was covered, and I will make an effort to ask my fellow students for help.

I understand that if I should lose the copy of the syllabus that I received in class, I can view it and/or print it at www.paulshukin.com. I also understand that circumstances may require that the syllabus be changed and that such changes will be announced in class.

I understand that the syllabus outlines what is expected of me in order to earn the grade I desire.

signed: _____ print name: _____

date: _____

- 1). With regards to my photographic skills, I consider myself... (circle one)
a novice . (I haven't really ever been on the working end of a camera).
an amateur. (I love taking pictures but, I let the camera do all the work).
an advanced student. (I know how to control most aspects of a camera).
- 2). What is your camera brand, model number?
- 3). Will you be shooting film or digital?
A). If film, where do you plan on processing your film?
- 4). Where do you plan on making prints for this class?
at home Walgreens or similar PJs (student discount) other _____
- 5). What is your class load this term? _____ classes. _____ hours.
6. Do you plan on taking another course in Photography at C.O.D in the future?
YES (which ones) _____ MAYBE NO
- 7). What do you know about *ART* in general?
Not a lot.
I've taken some courses. Such as _____
I create art in _____ painting, sculpture, graphic design, etc.
- 8). My major is, or will be _____