

**DC 125, “Digital Still Photography for Non-Majors”**

**Section 802 (22070)**

**Section 810 (22071)**

**Lecture + discussion**

**Student Center Room 331**

**and**

**Online at D2L**

**Wednesdays, 4 Jan. - 18 Mar. 2017**

**6:00 PM - 09:15 PM**

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*Henri Cartier-Bresson, 1960*

**Learning goals:**

This course is an **introduction** to the history and aesthetics of still photography and to the concept of photography as a descriptive and interpretive artistic medium. Students studying photographs in this context will discover relationships between individual photographers' choices and their own understanding of meaning.

Students will learn the fundamental concepts necessary to photograph, edit, manipulate, and print digital still photographs, and acquire the knowledge needed to analyze and critique existing work. Students will be required to use their own digital still cameras for this course. Upon completion, students should be able to:

Identify the major turning points in history of photography; understand framing and composition and how to communicate with design.

Apply the fundamentals of cameras, lenses, exposure, filters, and scanners, and using the correct storage technology.

Demonstrate the basics of exposure, using a gray card, the interpretation of light, observation of action, line and depth, and the use of the camera as an instrument of imagination.

Show evidence of an increased insight into seeing *with* and *through* a camera; awareness of the affect of color tone; a beginning understanding of perspective, and an ability to think, speak, and write in photographic terms.

Be able to transfer image files for display, manage the basic functions of Photoshop®, and gain some insight into the best practices of sharing and archiving images.

**Prerequisites:** None.

**Textbooks, Printed & Other Resources:**

1. Hirsch, Robert. "Light and Lens: Photography in the Digital Age," 2nd Edition. Elsevier, 2012.
2. The manual for your personal camera (if you no longer have it get it online).
3. PDFs on D2L posted throughout the quarter are also required reading.

**Optional Texts:**

1. Agee, James; Evans, Walker. "Let Us Now Praise Famous Men: Three Tenant Families." Houghton Mifflin, 1988.
2. Barthes, Roland. "Camera Lucida." New York: Farrar, Strauss & Giroux, 1981.
3. Cartier-Bresson, Henri. *Masters of Photography*. New York: Aperture, 1987.
4. Sontag, Susan. "On Photography." New York: Farrar, Strauss & Giroux, 1977.

**Online resources:**

<https://d2l.depaul.edu/d2l/home/543903>: **D2L** (grades, assignments, syllabi, alternate discussion forum and links). A provider of enterprise eLearning solutions and develops online Learning Management Systems (LMS) used at more than 1100 institutions in 20 different countries around the world, including DePaul.

<http://dc125winter2017.blogspot.com/>. **Class blog.**

**Sample webspaces for photo uploads and collections:**

<https://www.flickr.com>

<https://500px.com/fresh>

<http://particulr.co/tagged/documentary>

<http://ngm.nationalgeographic.com/2011/03/age-of-man/face-interactive>

<https://www.squarespace.com/tour/photography-websites>: SquareSpace is an on-demand software-as-a-service (SaaS) website & blogging platform.

**Articles on great Chicago locations for photography:**

<http://www.outofchicago.com/2011/12/top-ten-tuesday-top-ten-photography-locations-in-chicago/>

<http://www.chicagotribune.com/chi-100801-photographing-chicago-pictures-photogallery.html>

**Grading:**

<b><u>Assignment #1</u></b>	
<b>Due Jan. 18</b> - Photograph a face in natural light, framing it in such a way as to demonstrate the principle of, "Balance," as described in pp. 44-46 of Hirsch. <sup>1</sup>	<b>10%</b>
<b><u>Assignment #2</u></b>	
<b>Due Jan. 25</b> - Bracketed monumental pictures. Review Hirsch on the principles of, "Exposure Bracketing," as described on p. 132 of the text. <sup>2</sup>	<b>10%</b>
<b><u>Quiz 1 - Feb. 8.</u></b> Basics: composition, color, exposure	<b>10%</b>
<b><u>Assignment #3</u></b>	
<b>Due Feb. 15</b> - Retouching I. Choose any two photos from your first 2 assignments, retouch and modify them using Photoshop®, and explain what you did. <sup>3</sup>	<b>10%</b>
<b><u>Assignment #4</u></b>	
<b>Due Feb. 22</b> - Portrait collage. Photograph people you know in portrait, and strangers on the street.  These can be candid or produced, but are to be presented in a collage of separate images, unified by color, line, tone, or compositional elements based on the Hirsch chapter on, "Time, Space, Imagination, and the Camera," pp. 223-228. <sup>4</sup>	<b>10%</b>
<b><u>Quiz 2 - Mar. 1</u></b> - Natural and artificial light, visual perception, time & shutter speeds. Seeing with a camera, Photoshop® basics.	<b>10%</b>
<b><u>Assignment #5</u></b>	
<b>Due Mar. 8</b> - Retouching II. Choose one of your portraits from your already-completed Assignment #4 and do a full makeover using Photoshop. <sup>5</sup>	<b>10%</b>
<b><u>Assignment #6 - Final Assignment</u></b>	
<b>Due Mar. 15</b> - Photo Sequence. Photograph 3-6 images of any subject or style. Each essay photo should relate in some way to the next.  There must be a through-line; a common thread of technique, light, subject, or location that enhances the form itself, whether it be portraiture, nature or natural light compositions, art coverage like still life or landscape, journalism, or any combinations eclectically demonstrating what you've learnt from the course. <sup>6</sup>	<b>20%</b>
<b><u>Class Participation:</u></b> <b>Online:</b> the quality of your posts. <b>In class:</b> the quality of your discourse.	<b>10%</b>
	<b>100%</b>

**Assignments**

To do well on these creative assignments you should adopt a mindset of thinking about images and always have your camera with you.

**Week 1 - 4 Jan.**

**Lecture** (Keynote presentation on Digital Photography).

Get started on the class blog, "<http://dc125winter2017.blogspot.com/>  
Screening, "La Jetée."

**Homework for Week 2:**

**Bring in cameras and manuals** next week.

**Read** your camera manual, we will begin to use the settings on your class camera.

**Read and be prepared to discuss** the three essays posted on D2L, "Nora Ephron: Prophet of Privacy," "The Most Famous Story We Never Told," and "Susan Sontag."

**Read** Hirsch, Chapter 1, "Why We Make Pictures: A Concise History of Visual Ideas." Pick one of the questions starting on p. 18, with, "How does one become a

photographer,” ending on p. 28, with, “Can creative efforts in other fields inspire your work?”

**Be prepared to discuss all the questions, not just your own.**

### **Week 2 - 11 Jan.**

**Discussion** of Hirsch, Chapter 1. We will review the questions, which appear starting on p. 18. Every student will present.

Choose **photo partners** in order to photograph the same portrait with different framings, and different backgrounds, and compare.

### **Homework for Week 3:**

Read Hirsch, Chapter 2, “Design: Visual foundations.”

**<sup>1</sup>Assignment #1 (due Jan. 18)** - Photograph a face in natural light, framing it in such a way as to demonstrate the principle of, “Balance,” as described in pp. 44-46 of Hirsch.

Think about sky- or sun-light conditions through windows, out in the world, going to work or class, or at a particular place. Think about what you are going to photograph before you take a picture.

No flash, no lights, no photographs from moving vehicles, including public transportation. Pick your best 5 photos, burn them to a flash drive and bring to class or upload to the class blog by 12 Apr.

### **Week 3 - 18 Jan.**

**Assignment #1 due, view and discuss.**

Discuss Hirsch, Chapter 2, “Design: Visual foundations.”

**Lecture**, Chapter 3 (Hirsch), “Image Capture: Cameras, Lenses (and Scanners).”

### **Homework for Week 4:**

Read Hirsch, Chapter Four, “Exposure and Filters.”

**<sup>2</sup>Assignment #2 (due Jan. 25)** - Bracketed monumental pictures. Review Hirsch on the principles of, “Exposure Bracketing,” as described on p. 132 of the text.

Choose a massive object, using the cityscape as background, like a building, a monument, or other industrial-sized object (like a crane or other stationary vehicle), and photograph it using three different exposures: a balanced exposure, and two more shots of the same subject a half-*f*-stop below and a half-*f*-stop above your optimum exposure.

No flash, no artificial light. No photography from cars or the el.

Pick your best 5 photos, burn them to a flash drive and bring to class or upload to the class blog by 19 Apr.

### **Week 4 - Jan. 25.**

**Assignment #2 due, view and discuss.**

Discuss Hirsch, Chapter Four, “Exposure and Filters.”

**Lecture**, Chapter 5 (Hirsch), “Interpreting the Light.”

**In-class**, camera operation, 3-point lighting.

**Homework for Week 5:**

Read Hirsch, Chapter Five, “Interpreting the Light.”

**Week 5 - Feb. 1.**

**Field Trip, TBA.**

Time of day, types of light. Class will leave the classroom and take pictures around the school.

**Discuss** Hirsch, Chapter 5, “Interpreting the Light.”

Photoshop®: Image adjustments, color, levels, saturation, white balance.

**Homework for Week 6:**

Read Hirsch, Chapters 6 & 7, “Eyes Wide Open,” and, “Time, Space, Imagination, and the Camera.”

**<sup>3</sup>Assignment #3 (due Feb. 15)** - Retouching I. (This is *not* a Photoshop® class).

Choose any two photos from your first 2 assignments, *retouch and modify* them using Photoshop®, explaining in an accompanying document what you did.

Burn the 2 originals and the 2 modified versions to a flash drive and bring to class or upload to the class blog by \_\_\_\_.

**(Guest speaker & quiz, following week).**

**Week 6 - Feb. 8.**

**1st quiz**, Basics: composition, color, exposure.

**Reminder**, Assignment #3 (due Feb. 15), “Retouching I.”

**Guest speaker, TBA.**

**Discussion** of Hirsch, Chapter 5, “Interpreting the Light.”

**Briefly discuss** Hirsch, Chapters 6 & 7, “Eyes Wide Open,” and, “Space, Imagination, and the Camera.”

**Review** blog images, in-class work.

**Homework:**

Read Hirsch, 1<sup>st</sup> half of Chapter 8, “Digital Studio: Where the Virtual Meets the Material World,” pp. 259-270.

**<sup>4</sup>Assignment #4 (due Feb. 22)** - Portrait collage. Take portraits of people you know, and at least 6 strangers on the street. (New pictures please, not previously shot).

These can be candid or produced, but are to be presented in a collage of separate images, unified by color, line, tone, or compositional elements based on Hirsch, Chap. 7, “Time, Space, Imagination, and the Camera.” (Pp. 223-228).

Pick your best **13** photos and burn them to a flash drive and bring to class or upload to the class blog by 17 May.

**(Guest speaker & homework due, following week).**

**Week 7 - Feb. 15.**

**Assignment #3 due, view and discuss.**

**Reminder,** Assignment #4 (due Feb. 22), “Portrait collage.” (This is *not* a Photoshop® class).

**Guest speaker, TBA.**

**View & discuss** the blog images associated with **Assignment #3.**

**Homework:**

Read Hirsch, 2nd half of Chapter 8, “Digital Studio: Where the Virtual Meets the Material World, pp. 270-301.”

**(Guest speaker, following week).**

**Week 8 - Feb. 22.**

**Assignment #4 due, view and discuss.**

**Guest speaker, TBA.**

**View & discuss** the class’s blog images associated with **Assignment #4**, in terms of what could or could not be editorially rescued.

**(Quiz, following week).**

**Homework:**

Read Hirsch, Chapter 9, “Presentation and Preservation.”

**Week 9 - Mar. 1.**

**2nd Quiz,** Light: Natural and artificial light, visual perception, principles of time & shutter speed.

**Lecture & Discuss** Hirsch, Chapter 9, “Presentation and Preservation.”

**Homework:**

Read Hirsch, Chapter 10, “Seeing with a Camera.”

**<sup>5</sup>Assignment #5 (due Mar. 8) - “Retouching II.”** (This is *not* a Photoshop® class).

Choose one of the portraits from your already-completed **Assignment #4** and *improve* it using Photoshop®, explaining in an accompanying document what you did.

Save the original and the edited versions to a flash drive and bring to class or upload to the class blog by **May 31<sup>st</sup>**.

**Week 10 - Mar. 8.**

**Assignment #5 due, view and discuss.**

**Discuss** Hirsch, Chapter 10, “Seeing With a Camera.”

**Homework:**

**<sup>6</sup>Assignment #6 - (due Mar. 15) - Photo Sequence.** Take 3-6 images of any subject or style. Each essay photo should continue in some way to the next.

There must be a through-line; a common thread of technique, light, subject, or location that enhances the form itself, whether it be portraiture, nature or natural light compositions, art coverage like still life or landscape, journalism, or any

combinations eclectically demonstrating what you've learnt from the course. **Due in class.**

**Week 11 - Mar. 15.**

**Assignment #6 due, view & discuss.**

Chapter(s) 11 & 12, "Solutions: Thinking and Writing About Images," and, "Photographer On Assignment."

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**Rules of the Road.**

Participation is being active and prepared, with blogged images and commentary, digital memory, images, on task and in class, or for distance learners, online, paying attention, and taking notes.

No late assignments accepted, and may only be made up in cases of emergency.

Two unexcused absences allowed. Assignments missed due to unexcused absence are not accepted. This includes blog posts for distance learners.

Additional in-class absences or absence of a blog post within a day of the broadcast online class deduct a class letter grade from students' totals.

**Standard Grading Scale**

93-100: A

90-92: A-

87-89: B+

83-86: B

80- 82: B-

77-79: C+

73-76: C

70-72: C-

67-69: D+

60-66: D

**Course Policies as Suggested by the Dean of Students Office:**

Late submissions of assignments or (online) class participation notes:

No late submissions of any assigned work will be accepted.

**Academic Integrity and Plagiarism:**

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

**Academic Policies:**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment).

**Attendance:**

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

**Attitude:**

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

**Cell Phones/On Call:**

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

**Civil Discourse:**

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

**Class Discussion:**

Student participation in class discussions will be measured in two ways.

First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers.

Second, students must keep up with the reading to participate in class discussion; the instructor will call upon students to offer comments related to the reading assignments.

**Online Course Evaluations:**

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course.

Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students.

They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses.

A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity.

Since 100% participation is our goal, students are sent periodic reminders over three weeks.

Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

**Students with Disabilities:**

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.



To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at:

[csd@depaul.edu](mailto:csd@depaul.edu).

Lewis Center 1420

25 East Jackson Blvd.

Phone number: (312) 362-8002

Fax: (312) 362-6544

TTY: (773) 325-7296