

**St. John's University**

**New York, NY**

**Department of Fine Arts  
Syllabus**

**ART 1080 - 3 credits**

**Photography Workshop  
Mini Session Course**

**March 2008**

**I. Course Description:**

It is the objective of this course to provide the student with a practical understanding of the basic tools, techniques and creative aspects of the photographic medium. Various field trips will develop a hands on understanding of the camera and its creative potential.

**II. Course Rationale:**

This course provides the student with a practical understanding of the basic skills of the photographic process. The Mini Session format allows for a variety of field trips that encourage the application of techniques learned as well as the appreciation of photography's historical past and present.

**III. Course Conflict:**

None.

**IV. Special Requirements:**

It is imperative that each student have access to a 35mm SLR camera with shutter speed and aperture controls or a digital equivalent.

**V. Pre-Requisites:      None**

**Units of Instruction**

**I. Introduction to Photography.**

1. What is a photograph?
  - a) the photograph as a document
  - b) the photograph as a memory
  - c) the photograph as a political tool
  - d) the photograph as a marketing tool
  - d) the photograph as a means of documenting visual aesthetics
  - e) the photograph as a means of communicating ideas
  - f) the photograph as self expression
  
2. Attributes of photography.
  - a) record keeper
  - b) falsification of truth
  - c) documentation of a moment/ of time

**II. Communication and Self-Expression**

1. Seeing vs. Looking
2. Variations in approaching images

**III. The Camera – Analog and Digital**

1. How the camera works.
  - a) light: the photographer's image-maker
  - b) different types of cameras, their functions and uses
  - c) loading the film, setting the I.S.O.
  - d) explanation on I.S.O.
  - e) manual, automatic and digital cameras
  
2. Ways in which light enters the camera.
  - a) aperture and f-stops
  - b) shutter

3. Depth of Field: Creative and essential uses.
  - a) controlling D.O.F. through aperture
  - b) controlling D.O.F. through distance
  - c) controlling D.O.F. through lens type
4. The shutter and motion.
5. Lenses and their creative applications.
  - a) an introduction to basic lens types and their uses

**IV. An Introduction to Flash (*optional – at discretion of professor*)**

1. Different types of flash units and their functions.
2. Using flash as a main light source.
  - a) Indoor events
  - b) portraits
  - c) flash and night photography
3. Using flash outdoors.
  - a) environmental flash

**V. Types of Photographic Materials and Their Practical Usage.**

1. Black and white films
  - a) slow and fast films and their specific uses
  - b) controlling contrast; grain, etc.
  - c) controlling and manipulating the negative through exposure

**2. Digital Capture**

- a) functions of digital cameras
- b) practical tips for sharp images
- c) introduction to digital printing techniques (for students using digital)

**VI. Presentation and Finishing.**

1. mounting and matting practices
2. titles, descriptions and captions
3. Arrangement and exhibition of a body of work.

**VII. Field Trips**

Field trips are an integral part of the workshop. They should be arranged with the intention of providing students with the opportunity of applying techniques learned within a situation whereby the faculty member is present and available. Museum and gallery visits should be incorporated with the field trips in order to provide students with visual stimuli and familiarize them with photography's history.

1. gallery and museums visits: International Center of Photography

**Course Learning Goals:**

Upon the completion of the course, students should be able to:

- Identify camera parts and define practical, creative and technical uses for each part.
- Predict the outcome of an image as related to exposure and other techniques learned.
- Illustrate an ability to use the camera as a tool for creative expression and documentation.
- Demonstrate a basic understanding of the use of flash.
- Demonstrate a basic understanding of analog processes
- Demonstrate a creative and conceptual approach to subject documentation
- Demonstrate a basic understanding of digital photography

**Course Assessment**

Student accomplishments will be assessed by:

1. Grading of projects according to explicit criteria and Course Goals, and in the areas of: a) technical ability, b) creative explorations c) work progress  
d) conceptual maturity and understanding
2. Critiques and class presentations, discussions and analysis by students and instructor.
3. Where applicable, exams and writing assignments.

**BIBLIOGRAPHY:**

Adobe Creative Team. Adobe Photoshop CS3 Classroom in a Book. Adobe Press, 2007.

Anchell, Steve. Variable Contrast Printing Manual. Woburn: Focal Press, 1996.

Barrett, Terry. Criticizing Photographs. Mountain View: Mayfield Publishing Co., 2005, edition.

Berger, John. About Looking. New York: Pantheon Books, 1980.

Ciaglia, Joseph. Introduction to Digital Photography, second edition. Upper Saddle River: Prentice Hall, 2006

Davenport, Alma. The History of Photography, An Overview. Boston: Focal Press, 1991.

Davis, Jack. How to Wow: Photoshop CS3 for Photography. Peachpit Press / Pearson, 2008.

Davis, Phil. Photography. Dubuque: WM. C. Brown Publishers, 2003.

Galer, Mark. Photography: Foundations for Art and Design. Woburn: Focal Press, 1995.

Horenstein, Henry and Russell Hart. Photography. Upper Saddle River: Prentice Hall, 2004. (*Companion website: [www.prenhall.com/horenstein](http://www.prenhall.com/horenstein)*)

Ingledeu, John. The Creative Photographer. New York: Harry N. Abrams, Inc. Publishers, 2005

London, Barbara and Jim Stone. A Short Course in Photography. Englewood Cliffs: Prentice Hall, 2005 edition.

Roseblum, Naomi. A World History of Photography. New York: Abbeville Press, 1984.

Schaub, George. The Art & Craft of Black and White Photography. Lincolnwood: NTC Publishing Group, 1996.

Szarkowski, John. Looking At Photographs. New York: The Museum of Modern Art, 1973.

**Trade Journals:**

Aperture Magazines.

Blind Spot: <http://www.blindspot.com>

DoutbleTake: <http://www.duke.edu/doubletake/>

Photo Work: <http://www.cyberport.net/beeb/photowork.html>

**Web Site of Interest: [www.masters-of-photography.com](http://www.masters-of-photography.com)**

The Fine Arts Department has established formal relationships with a variety of regional art institutions and local artists who have agreed to act as supervisors in the program. Students are responsible for making initial contact with the institution or artist of their choice. Precise duties and scheduling of hours are agreed upon by the institution/artist and the student. (For a participating institutions and artists list see the FINE 243|343 course syllabus (PDF)). Is it possible to set up an internship with an institution that the department does not already have a formal agreement with? It The Faculty of Fine Arts and the Graduate School of Fine Arts regards creative research based on individual concern and free will as the foundation of research in artistic domains, and therefore the faculty members are pursuing their creative research activities, drawing on diverse and preeminent expressive skills. Based on the above concept, the research goals established by the Faculty and the Graduate School involve handing down the traditions of Japanese art accumulated up to the present day, taking leadership roles in the domain of new art, and advancing organizational social creative res Contents of fine arts syllabus. 1. Cave Painting in France & Spain. 2. 1. Stuppa.Â Dental Surgeon & Consultant (Oral Medicine and Radiology), Department of Dental Surgery, Ranchi Institute . elevator muscles, allowing the articulator disc to. Education Master of Fine Arts, Book Arts - Macy Chadwick. BookWorks, Pacific Center for Book Arts Membership show, San Francisco Public Library, 2011