

DL 20 CVHS FALL PHOTO FINAL STUDY GUIDE

THE SMARTPHONE CAMERA

1. True/False: It's not enough to know about all the features of your smartphone camera, you must also know how and when to use those features in different photography scenarios? *
2. (Multiple choice) Generally, why is it better to keep the Smartphone camera flash off, unless it's absolutely necessary? *
3. True/False: When editing photos, the very first thing you ask yourself when making an evaluation is, "is the image in focus?" In order to have consistently sharp photos it is important to set the focus point yourself. You can do this manually by pressing on the screen in the area you want focused. *
4. (Multiple choice) For best image quality, is it better to use the camera on the back of the phone, or the "selfie" camera on the front of the phone? *
5. True/False: Generally speaking, using the "Zoom" feature on your smartphone camera is not recommended, because it is a "digital zoom," which is compromising the quality of your images.
6. True/False: If your phone has more than one lens, when you use the cameras 2x zoom mode, you are not using a digital zoom, it's an optical zoom, because you are actually switching to a more powerful lens on the camera.
7. True/False: Using the square format mode on the camera is generally not a good idea because you can always crop your ""normal" image into a square, but you can't expand your square photo into a ""normal" image format.
8. True/False: A crooked horizon in your photos is an effective technique to give your images a professional look. *

9. True/False: There are two options you can use to address crooked horizons in your smartphone photos. The first is the in-camera option, “grid” setting you can use to align the horizon when shooting photos. The second option is a variety of available camera apps which use filters to straighten your horizon without you needing to do it manually.

10. (Multiple choice) Which ONE of the following is NOT among the recommended ways to hold the smartphone steady when taking photos in dim light?

1. Hold phone in left hand, one finger along the top, one finger supporting the bottom and three fingers supporting the back of the camera.
2. Use your right hand to support the left hand, make adjustments in exposure and focus -and use right thumb for pressing the shutter button
3. Holding the camera with arms straight out, unsupported, with screen at eye level.
4. Steadying the camera by leaning against a wall, or supporting your hands by placing them on a solid horizontal surface.

11. True/False: You can easily remove or change a filter applied to a photo during the original exposure, even after the image is taken? *

COMPOSITION

12. True/False: Composition can be defined as the intent or method used in the arrangement of elements within a frame to guide the eye, or draw attention to certain things. *

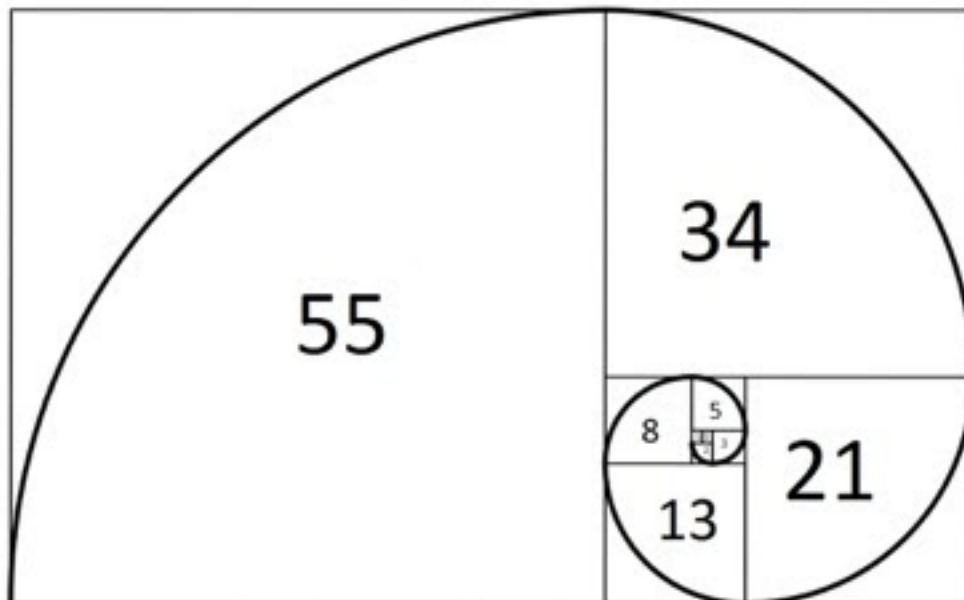
13. (Multiple choice) According to the "Composition Overview" videos we watched in class, which of the answers below is NOT one of the four components of composition? *

- a. photos should have a clearly defined subject.
- b. you should always place your subject in the center of the image.
- c. Photos should have a sense of balance.
- d. Compositions should have a degree of simplicity.

14. (Multiple choice) Photographers' compositions are sometimes based on the techniques that were used by 19th century painters. This compositional theory, which divides the image into horizontal and vertical thirds, with the important subject areas placed at the intersections of these thirds, is known as the

15. (Multiple choice) What is the term for a ratio, or sequence of numbers, named after a 13th century Italian mathematician, that appears throughout the natural world, architecture, art and design, that is esthetically pleasing to the eye? *

- A. DaVinci sequence
- B. Picasso sequence
- C. Lascaux sequence
- D. Fibonacci sequence



16. (Multiple choice) According to the rule of thirds video we watched, where should you place the horizon line when composing your photo? *
(In the center or in the thirds?)

17. True/False: When setting up a shot using the rule of thirds, the most important thing to ask yourself is, what's my main point of interest and where am I putting it? *

18. True/False: The rule of thirds is the only method you should ever use when arranging the elements within a composition. *

19. True/False: Central framing is another compositional technique –it's when you place your subject of interest right smack in the middle of the frame, but central framing usually only works when there's a ton of symmetry between both halves of the composition *

20. True/False: Short sighting is the term used to describe when you used the rule of thirds, but your subject is looking out of the frame, instead of into the empty space of the frame. Generally, this is discouraged because it creates a cramped effect. *

21. True/False: The space between the top of your image frame and top of the subject's head is called "head room" *

22. True/False: Too little headroom becomes awkward, cutting into the subject's forehead, while too much head room becomes off balance, or awkward, and is commonly known as "dead space."

23. True/False: Sometimes you might want to use very limited headspace that cuts into your subject's forehead –for some aesthetic reason, which is ok, but you want to use it judiciously.

24. True/False -Leading lines are one of the most powerful compositional techniques in photography because they draw your viewer into your photos, lead them on a journey through the image, and ultimately point them at some kind of visual payoff. *

25. True/False -The key to using leading lines comes down to using them as a visual pathway that leads the viewer into your photo and points them to some kind of visual payoff, like a mountain or a beautiful sunset. *

26. True/False -When using lines in your photos, knowing where to stand makes a huge difference in the effectiveness of the composition. So, figure out the place to stand that will allow the line in your photo to lead the viewer's eye toward the “payoff” in your composition.

27. True/False Train tracks, docks, roads, streams, rivers and reflected clouds can all be used to help bring your viewers into the frame.

28. True/False -Diagonal and curving lines are the most effective types of lines because they break up the square format of your photos and they help the viewer’s eye traverse the entire frame. *

29. True/False -In some cases horizontal lines are not as effective in compositions because they cause a visual roadblock that prevents the gaze from flowing into the photo, instead, it causes the eye to flow off the sides of the photo. Likewise, vertical lines are sometimes problematic, because they can limit the viewer’s attention to one side of the

30. True/False An eye-height approach to shooting is a really good STARTING point to begin with on a shoot.

31. True/False: Shooting everything from an unusual angle is a mistake commonly made by photographers. *

32. True/False -Shooting from a low perspective makes the viewer feel like they are immersed in the image, versus a higher angle shot, which makes the viewer feel like they are a spectator. *

33. True/False: One of the advantages of shooting low is that it affords the opportunity to use reflections. When shooting these types of shots,

it's important to get really low and pay attention to details in the shot... *

34. True/False Shooting from a low angle is a good way to clean up backgrounds and gives your images a more creative look. *

35. True/False Your safety and the model's safety is the primary concern when shooting from a high vantage point? *

36. True/False When framing in your camera, it's important to stop and take a moment to actually "see" the image you're shooting, because your shadow will try to sneak into image if you're not paying attention... *

37. True/False: Framing (sub-framing) is a technique where you use elements within your composition to frame up your composition. The end result is a "picture within a picture." *

38. True/False: Framing (sub-framing) is a simple concept. Generally, you put something in the foreground of the image, between yourself and the subject, and you shoot "through" the foreground object, giving the image the appearance of depth or a layered dimension. *

39. True/False: Framing (sub-framing) can include shape, architecture even obscuring a large portion of the background to create a sense of mystery about what is not being revealed. *

40. True/False: When using the Framing (sub-framing) technique it is important to use the focus lock on the smartphone camera, so your image is focused on the subject, not the foreground object used to frame your subject. *

41. True/False "Creativity is all about doing something different, if you're used to doing the same things all the time, try to switch things up, by changing how you shoot with your camera, your lens, your environment... all that." *

42. (Multiple choice) During the first half of the year you have been developing techniques that use an understanding of light and composition for making compelling images. But perhaps more important than those techniques is the energy or feeling your subject brings to the image. This elusive component is commonly referred to as a... * A. an element B. a candid C. a “moment”

ELEMENTS OF PHOTOGRAPHY

(Website Distance Learning assigns page, line #2 middle column)

LIGHT & DIFFUSION

43. Photographers often describe the “quality” of light in a photograph. This does not refer to “good” or “bad” light, but describes the amount of diffusion affecting the light. With that in mind, does a cloudy day produce hard or soft light?

44. When shooting with direct light, like the sun on a bright day, the shadows are hard edged or soft?

45. Pick the description (Diffused or Hard light) that matches the "quality" of light used in the photo of the waiter under an umbrella.



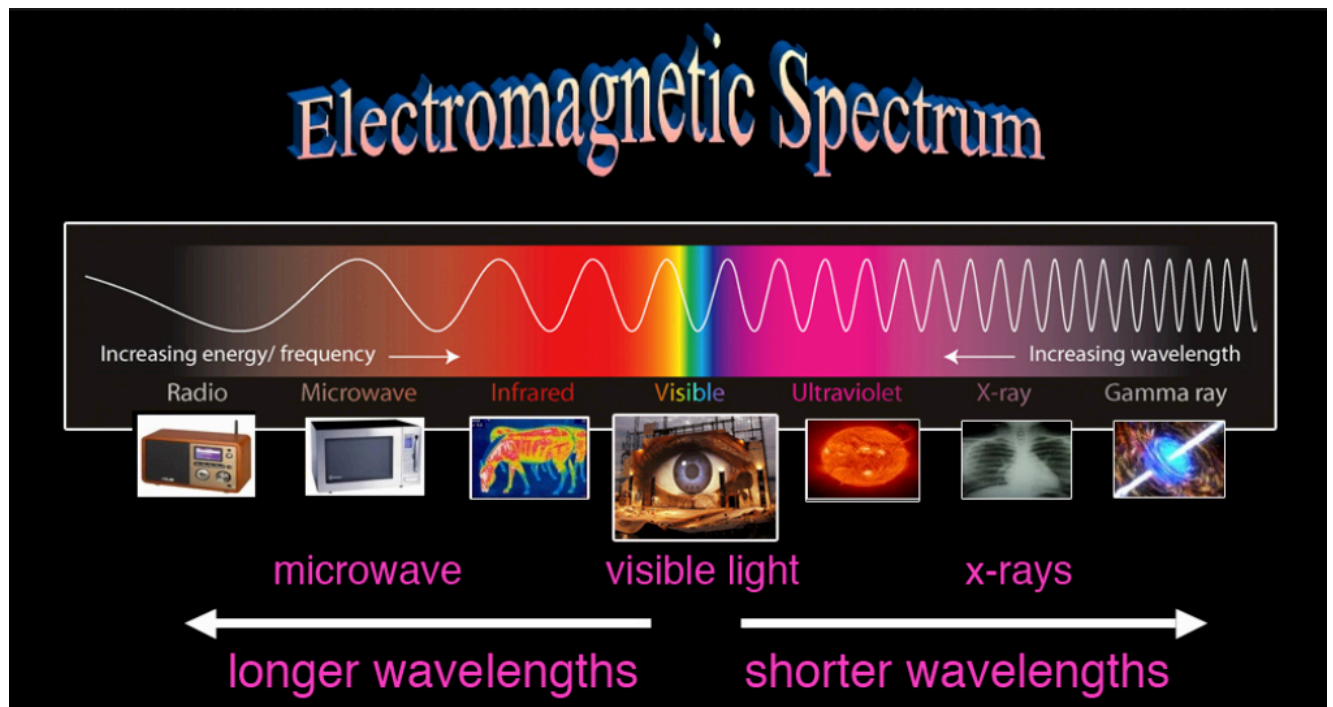
46. Pick the description (Diffused or Hard light) that matches the "quality" of light used in the photo of the skateboarder emerging from a bowl at a skate park. *



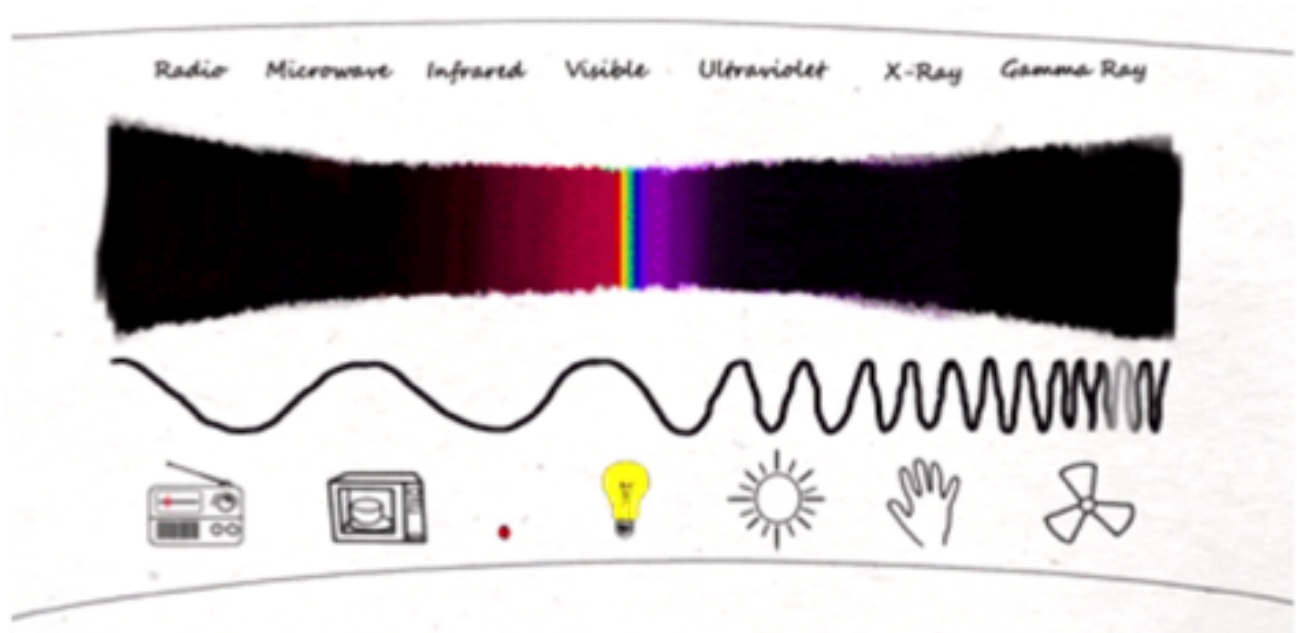
THE NATURE OF LIGHT AND COLOR

(Website Distance Learning assigns page, line #22 –middle column)

47. Our current understanding of light comes from physicist James Maxwell. In the 19th century, he discovered that the forces of light, electricity and magnetism were all the same. The spectrum of energy described by Maxwell ranges from short wavelength energy, (such as cosmic rays, gamma rays, x-rays, uv rays), to long wavelength energy (infrared rays microwave & radio waves) and are all manifestations of the _____ *



48. Our eyes are sensitive to a small portion of the spectrum of energy described above. This small portion of energy includes all colors of the rainbow and is known as the _____ spectrum*



49. Sir Isaac Newton studied the nature of color and light when he was 23 years old (the year 1666). Experimenting with prisms, he bent sunlight & transformed it into 7 colors: red, orange, yellow, green, blue, indigo and violet. During these experiments, he discovered that white light is the _____ of all colors of light.*

50. During Newton's experiments with light, he also discovered that black is the _____ of light. *

51. One factor that determines color is the type of light striking your subject. The color of light can range from "warm" to "cool" to "other" and is known in scientific terms as "_____ " *

52. A second factor that determines the color of an object is _____. *

53. If an object reflects all colors of the spectrum equally, then the object appears _____ *

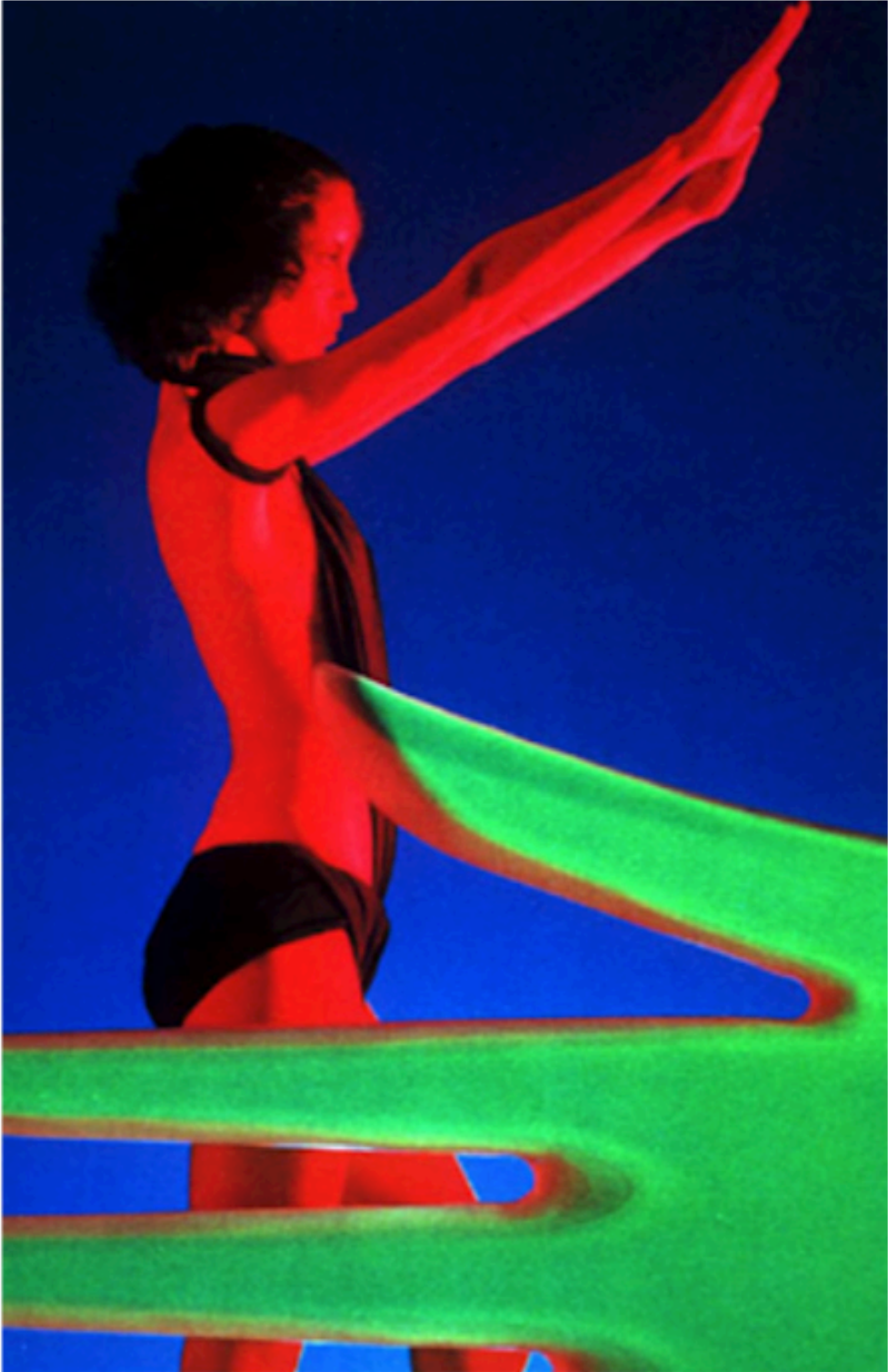
54. If an object absorbs all the colors of the spectrum, and reflects none, the object will appear _____

55. If an object absorbs some colors of the spectrum, and reflects a particular color, the object will appear _____ *

56. Mixing the three primary colors of PIGMENT (cyan, yellow & magenta) to create black is known as _____ *

57. Evenly mixing the three primary colors of LIGHT, (red, green & blue) to produce white light is known as _____

58. TO SUMMARIZE; THE 2 FACTORS THAT DETERMINE THE COLOR OF AN OBJECT ARE _____ and _____?



•Colors often have different meanings in different cultures. Even in Western societies, the meanings associated with colors have evolved. Currently, researchers have formulated the following descriptions to represent our society’s psychological interpretation of color.

59. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF ...RED *

- The color of authority and power. Also associated with mystery and darkness.
- This is the color often associated with purity, innocence and sterility
- The most emotionally intense color, it stimulates a faster heartbeat and breathing. It is considered the color of love, or passion.
- This color is the most romantic, but is also tranquil and calming.
- This color is also peaceful & tranquil, and causes the body to produce calming chemicals, so it is often used in bedrooms. It causes the opposite reaction as red, but can also be cold and depressing.
- One of the most popular decorating colors. It symbolizes nature, is the easiest color on the eye and some claim that it can improve vision. It is a calming, refreshing color.
- While it is considered an optimistic color, rooms painted an intense shade of this color can agitate some people, causing them to lose their tempers... some studies have found that babies will cry more in a room painted an intense tone of this color.
- This color is rare in nature, and is often associated with royalty. It connotes luxury, wealth, and sophistication
- The color of earth and abundant in nature, this color is considered “solid & reliable.” Men are more apt to say this is one of their favorite colors.

60. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF THE COLOR... PINK *

61. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF THE COLOR...BLUE *

62. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF THE COLOR... BLACK *

63. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF THE COLOR... PURPLE *

64. (Multiple choice) CHOOSE THE DESCRIPTION THAT MATCHES PSYCHOLOGY OF THE COLOR... WHITE *

#65-70 "ELEMENTS OF PHOTOGRAPHY"

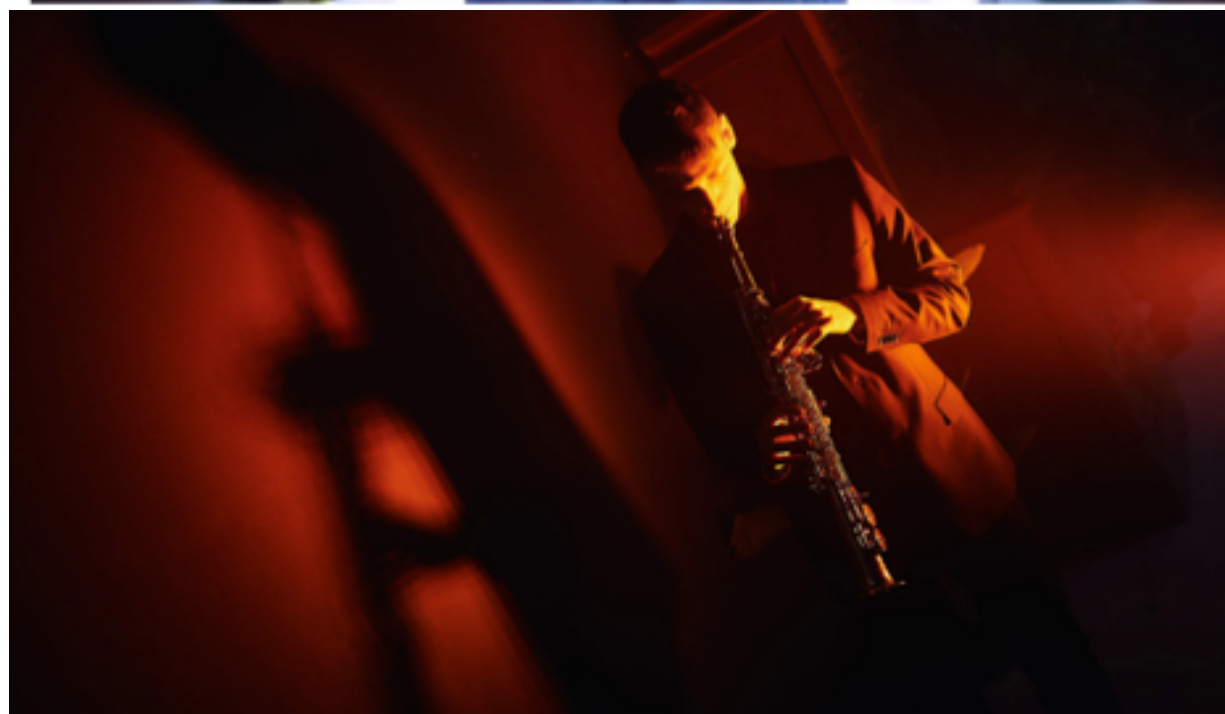
DIRECTION OF LIGHT

(Website Distance Learning assigns page, line #2 middle column)

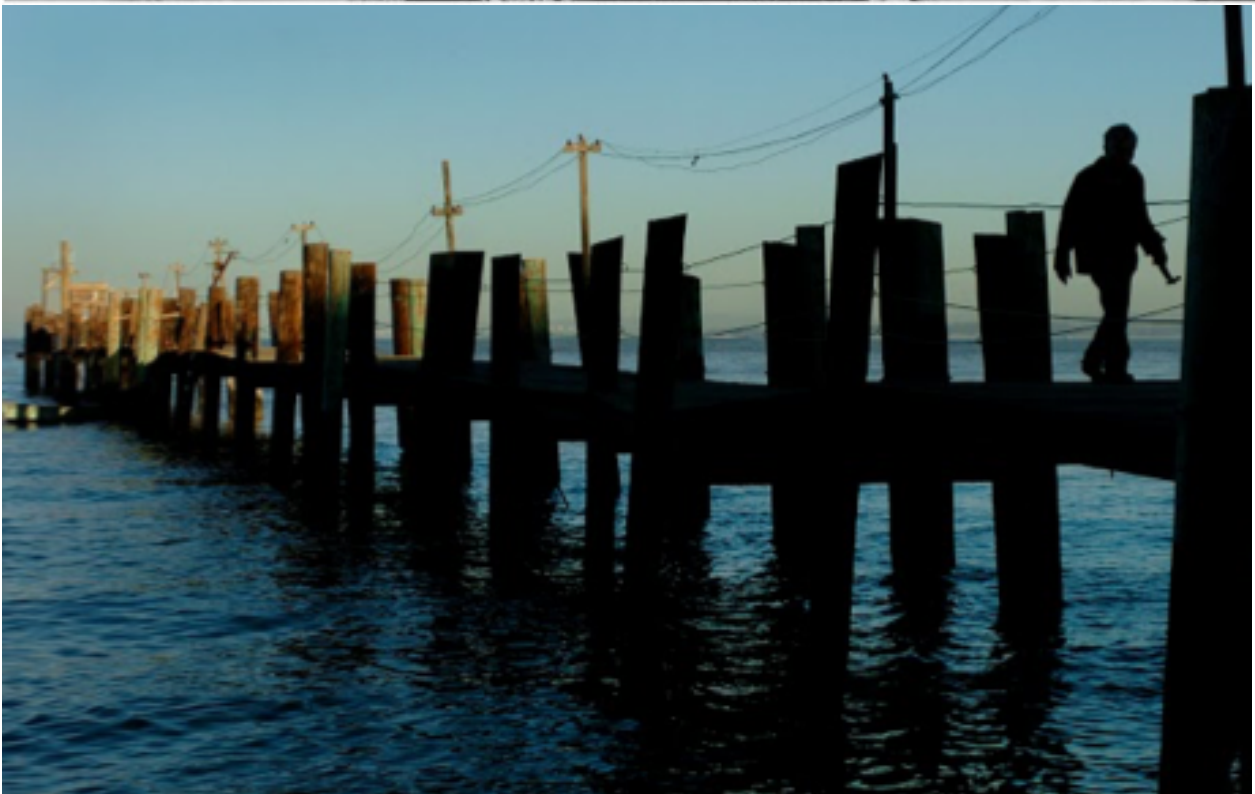
PHOTOGRAPHERS USE TERMS TO DESCRIBE THE ANGLE, OR DIRECTION OF LIGHT HITTING THE SUBJECT & THE CHARACTERISTICS OF THAT LIGHT.

(Multiple choice) Identify the type of light & its characteristics in the 6 photos below

- Front light -which removes texture
- Side light -which emphasizes texture
- Back Light -which creates a silhouette
- Bottom light -creates a scary look
- Top light -characterized by "Raccoon Eyes"
- Rembrandt / three-quarter -characterized by a triangle of light on the cheek









Elements of Photography

Shutter Speeds -pan, blur & freeze

71. (Multiple choice) Identify the type of shutter speed in the photo below -In this photo all motion is frozen, so it is a _____ *



72. (Multiple choice) Identify the type of shutter speed in the photo below -in this photo, the subject is sharp, but the background is blurred when the camera pans with the subject using a slow shutter speed. *



73. (Multiple choice) Identify the type of shutter speed in the photo below -in this photo, the camera focuses on the background and the subject blurs through the frame as the shutter is open for a long time.... *



Elements of Photography -Depth of Field

73. (Multiple choice) Identify the type of Depth of Field (shallow or deep) in the photo below -in this photo, the background and the foreground are in focus, so it is _____depth of field.



74. (Multiple choice) Identify the type of Depth of Field (shallow or deep) in the photo below -in this photo, the subject is in focus, but the background is out of focus, so it is _____ depth of field.



ELEMENTS OF PHOTOGRAPHY

COMPOSITION I.D.'s (Multiple choice) Indicate the *PRIMARY* compositional technique used in the following images. *

- Rule of thirds
- Repetition of shape
- Use of negative space
- Use of line
- Framing/Sub-framing
- Contrasting size and shape
- Spot of color
- Unusual perspective
- “A Moment”







