



Digital Photography 2

**SYLLABUS**  
**Digital Photography 2—Institute of Photographic Studies**  
**Faculty of Record: Rowan Gillson, M.A.**

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**COURSE DESCRIPTION:**

This is the second of three photography courses designed to take students with no prior experience to mastery of general photographic principles and techniques. Digital Photography 2 is designed to (1) equip students to use Adobe Photoshop Lightroom to effectively manage their image collection and perform basic and intermediate photo editing, (2) train students to use a flash for better lighting, both on and off camera, (3) provide students with an intermediate understanding of composition, exposure, lighting and portraiture, and (4) train students to effectively display and present images in electronic formats.

Digital Photography 2 builds upon the previous course by engaging students in a deeper dialog around the photographic concepts of composition, exposure, lighting, and people photography. Students will engage in the creative process both through their cameras and through their computers as they learn editing and image management techniques based in Adobe Photoshop Lightroom. This class focuses on electronic display as our final output for images.

**EXPECTED OUTCOMES:**

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

- Demonstrate proficiency in the use of Adobe Photoshop Lightroom
- Utilize the key aspects of an effective imaging workflow
- Color correct RAW images
- Edit images in Black and White
- Use a single, off-camera flash to create front-, back-, and side lighting.
- Use a flash to create directional and directional diffused lighting
- Use spot metering
- Photograph individual guys
- Photograph individual girls
- Photograph couples in natural light
- Optimize images for search engines

**RATIONALE:**

The rationale of this course, in terms of the vision of IPS, is as follows:

- Digital Photography 2 fulfills the vision of IPS by equipping students to effectively manage their resources and optimize them for sharing and by providing tools for creating images in difficult lighting and exposure situations.

**COURSE REQUIREMENTS:**

To successfully complete this course, students must be able to:

- Read materials relating to each topic to be considered
- View recorded lectures

- Complete photographic assignments
- Engage in evaluation of photographic assignments with instructors and classmates
- Perform satisfactorily on exams and coursework
- Adobe Photoshop Lightroom (current version)
- 1 speed light
- Radio slave

**BOOKS TO PURCHASE:**

- Michael Freeman’s Perfect Exposure: The Professional’s Guide to Capturing Perfect Digital Photographs

**BIG PICTURE SCHEDULE:**

*Complete descriptions and grading criteria for each assignment may be found in the week-by-week descriptions and the alphabetical listing of assignments*

Due Date	Assignment	Points
Week 1	Watch 20-minute <b>lecture</b> : “Camera Basics – Shooting in RAW”	10
	Watch 20-minute <b>lecture</b> : “Exposure & Composition – Review”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Basic tools”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Develop Module Overview”	10
	Watch 20-minute <b>lecture</b> : “Photographic Theory – Is Photography Art?”	10
	<b>Research</b> : “Is iPhoneography Art?” paper	25
	<b>Turn in</b> : Photographic assignment for Week 1	25
	Participate in <b>Critique Session</b>	20
Week 2	Watch 20-minute <b>lecture</b> : “Exposure – Spot Metering”	10
	Watch 20-minute <b>lecture</b> : “Image Management – SEO Techniques”	10
	Watch 20-minute <b>lecture</b> : “Lighting – On Camera Flash, TTL”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Exporting for Print”	10
	<b>Turn in</b> : Photographic assignment for Week 2	25
	Participate in <b>Critique Session</b>	20
Week 3	Watch 20-minute <b>lecture</b> : “Lighting – Off Camera Flash, Basics”	10
	Watch 20-minute <b>lecture</b> : “Lighting – Off Camera Flash, Directions”	10
	Watch 20-minute <b>lecture</b> : “Lighting – Off Camera Flash, Quality”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Import Presets”	10
	<b>Turn in</b> : Photographic assignment for Week 3	30
	Participate in <b>Critique Session</b>	20
Week 4	Watch 20-minute <b>lecture</b> : “Lightroom – Color Tools”	10
	Watch 20-minute <b>lecture</b> : “Photographic Theory – Editing Theory and Ethics”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Hair light”	10
	<b>Research</b> : “Editing Ethics” paper	30
	<b>Turn in</b> : Photographic assignment for Week 4	30
	Participate in <b>Critique Session</b>	20
Week 5 & 6	Watch 20-minute <b>lecture</b> : “Lightroom – Develop Presets”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – On Location”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Lighting the Face”	10

	Watch 20-minute <b>lecture</b> : “Portraiture – DP2 Posing Basics”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Posing Girls”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Posing Guys”	10
	<b>Turn in</b> : Photographic assignment for Weeks 5 & 6	80
	Participate in 2 <b>Critique Sessions</b>	40
Week 7	Watch 20-minute <b>lecture</b> : “Lightroom – Cropping and Perspective”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Slideshow Module”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Couple Basics”	10
	Watch 20-minute <b>lecture</b> : “Portraiture – Couple Poses”	10
	<b>Turn in</b> : Photographic assignment for Week 7	25
	Participate in <b>Critique Session</b>	20
Week 8	Watch 20-minute <b>lecture</b> : “Lightroom – Black and White Editing”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Edit for Print”	10
	Watch 20-minute <b>lecture</b> : “Lightroom – Publishing Services”	10
	<b>Research</b> : Final Paper	50
	<b>Turn in</b> : Slideshow assignment for Week 8	20
	<b>Turn in</b> : Monochrome processing assignment for Week 8	20
	Participate in <b>Critique Session</b>	20
	<b>TOTAL POINTS POSSIBLE</b>	730

**GRADING SCALE:**

<b>Grade</b>	<b>Scale</b>	<b>Points</b>
<b>A</b>	<b>93-100</b>	<b>860-800</b>
<b>A-</b>	<b>91-92</b>	<b>799-783</b>
<b>B+</b>	<b>88-90</b>	<b>782-757</b>
<b>B</b>	<b>85-87</b>	<b>756-731</b>
<b>B-</b>	<b>82-84</b>	<b>730-705</b>
<b>C+</b>	<b>78-81</b>	<b>704-671</b>
<b>C</b>	<b>75-77</b>	<b>670-645</b>
<b>C-</b>	<b>72-74</b>	<b>644-619</b>
<b>D+</b>	<b>68-71</b>	<b>618-585</b>
<b>D</b>	<b>65-67</b>	<b>584-559</b>
<b>F</b>	<b>Below 65</b>	<b>558-0</b>

**LATE ASSIGNMENTS:**

For every late assignment, you lose 10% of the possible points for each class period the assignment is late. Example: the maximum score possible on a late 10-point project will be 9 points the second week, 8 points the third week and so on.

In order to facilitate potential college credit, assignment deadlines are not flexible. A one-time, 2-week extension can be arranged for \$100 to allow a student to complete their remaining assignments. Points will still be deducted for work turned in after the original deadline.

**WEEKLY DETAILED SCHEDULE:**

**Week One: Introduction, Review, SEO**

**Lectures:**

- **DSLR Basics – Shooting in RAW.** In this session students will learn how to set their camera to record images in RAW format and why this is effective in creating a better end product. Students will learn how Adobe Photoshop Lightroom handles RAW images differently than JPG images and how to set up an effective RAW image workflow.
- **Exposure & Composition – Review.** This session will review the exposure and composition lessons taught in Digital Photography 1.
- **Lightroom – Develop Module Overview.** This session will give you an overview of the Develop Module in Adobe Photoshop Lightroom, showing you where to find the most important features and how to successfully navigate this important module.
- **Lightroom – Basic Tools.** In this session you'll learn to use the tools under the Basic tab in the Develop Module of Adobe Photoshop Lightroom. By controlling the white balance and lighting options you will be able to fix color and exposure issues in most images and optimize them for highest impact.
- **Photographic Theory** – In this session we will revisit the debate that has dogged the photographic world since it began, "Is photography art?" In the early days, the camera obscura was simply a tool to help painters create realistic paintings, not an accepted art form in and of itself. Today, Instagram and other popular camera filters are inspiring much of the same debate as they take the image creation process out of the photographers hands and into the auto-stylization app on an iPhone.

**Research:**

- **Is iPhoneography Art?** Students will turn in a 1-2 page paper arguing either for or against the notion that iPhone photography with all its filters and stylization is worthy of being classified as art. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Self Portrait.** Students will turn in 5 images to demonstrate their competency in Digital Photography 1 technique while creating a self-portrait by photographing various aspects of their lives, but never photographing their person. Images will be shot in the RAW format and edited in Adobe Photoshop Lightroom using the techniques learned this week. Images will not be captioned or titled but must rely on their content and artistry to tell their story. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

**WEEKLY DETAILED SCHEDULE:**

**Week Two: Spot Metering, TTL Flash, Print Export**

**Lectures:**

- **Exposure – Spot Metering.** Participants will learn to evaluate exposure more precisely using their camera's built in spot meter, enabling accurate exposure in difficult lighting situations. Photographers without a spot meter will use their camera's partial meter for a similar effect.
- **Metadata Management.** Metadata—keywords, captions, locations, etc—is super helpful, but kind of a pain. Learn to use Lightroom to add, edit, and manage your metadata. After watching this session you will understand how to use metadata to find your stuff, optimize your presence online, and present work to a client.
- **Lighting – On Camera TTL Flash.** Students will learn how to use an external speedlight flash connected to their camera via the hot shoe in through-the-lens (TTL) metering mode.
- **Lightroom – Exporting for Print.** In this session we will cover how to export images from Lightroom to be printed by a photographic lab. Students will learn about how to optimally resample their images and what compression settings should be used.

**Research:**

- **Perfect Exposure Paper.** Begin working on the Perfect Exposure Paper due Week 3. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Backlit Head and Shoulders.** 5 Backlit head and shoulders portraits in a window or doorway with spot metering for exposure and flash to balance the light on the face with the background. Students will caption each image to describe the purpose for which it was created and how they set up their lighting and evaluated the exposure. Images should be resized during export as though they were going to be printed as 8x12 prints. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.



**WEEKLY DETAILED SCHEDULE:**

**Week Three: Off-camera Flash, Develop Module**

**Lectures:**

- **Lighting – Off-Camera Flash, Basics.** This session will introduce students to the equipment required to use an off-camera flash in manual mode with a radio slave.
- **Lighting – Off-Camera Flash, Directions.** This session will teach students to use a single speedlight off the camera with a radio slave to create front, back, and side lighting.
- **Lighting – Off-Camera Flash, Quality.** This session will teach students to use modifiers to adjust the directional or diffused quality of light from a single, off-camera flash.
- **Lightroom – Import Presets.** Learn how to automate your image import process in Adobe Photoshop Lightroom by using Import Presets to quickly set all your important options. Using Import Presets will greatly increase the speed and consistency of your Lightroom imports.

**Research:**

- **Perfect Exposure Paper.** Students will read the book, Michael Freeman's Perfect Exposure by Michael Freeman, and turn in a 1-2 page summary of the techniques, analogies, etc., that will most impact their understanding of exposure. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Still Life Lighting.** Students will photograph a bunch of 3 flowers using an off-camera flash, submitting 6 images as follows: 1) directional front-lit, 2) directional-diffused front-lit, 3) directional side-lit, 4) directional-diffused side-lit, 5) directional back-lit, 6) directional-diffused back-lit. The flash should serve as the main light in all 6 images. Students will caption each image to describe the type of lighting and how they positioned and/or modified their flash. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

**WEEKLY DETAILED SCHEDULE:**

**Week Four: Ethics, Color, Hair Light**

**Lectures:**

- **Lightroom – Color Tools.** In this session students will learn about the color tools available in the Develop Module of Adobe Photoshop Lightroom and how to effectively tweak color and saturation. Students will learn how to adjust their images for accurate white or neutral tones.
- **Photographic Theory – Editing Theory and Ethics.** Digital imaging has highlighted serious ethical issues in photography by making it very easy to fabricate realistic images. In this session we will discuss the ethics of editing images, drawing us back to our foundation of purpose that was established in Digital Photography 1.
- **Portraiture – Hair Light.** This session will introduce students to the use of back-lighting to create a hair light in portraits. Students will learn to use their off-camera flash as a hair light.

**Research:**

- **Editing Ethics Paper.** Students will turn in a 1-2 page paper on the topic of “Ethics in Editing” to describe the moral constraints associated with publishing edited images. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Hair Light Portraits.** Submit 6 head and shoulders portraits using window light to illuminate the face and off-camera flash for a hair light. Students are required to photograph at least 3 different models. Students will caption each image to describe where they positioned their flash and how they obtained proper exposure. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week’s assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

**WEEKLY DETAILED SCHEDULE:**

**Weeks Five and Six: Portraiture, Develop Presets**

**Lectures:**

- **Lightroom – Develop Presets.** Learn how to import Develop Presets into Adobe Photoshop Lightroom and to create your own presets for more efficient and consistent editing workflow.
- **Portraiture – On Location.** This session will learn how to set up their portrait shoots for success by choosing good locations and understanding how to work within them.
- **Portraiture – DP2 Posing Basics.** In this session we will build upon the posing taught in DP1, but keep it general enough to apply to most any client. We will also introduce the Profile view of the face.
- **Portraiture – Lighting the Face.** This session will introduce Broad and Short lighting and talk about the advantages to each. We will also introduce reflectors and teach students to place them properly.
- **Portraiture – Posing Girls.** This session will provide an overview for posing and photographing an individual female client.
- **Portraiture – Posing Guys.** This session will provide an overview for posing and photographing an individual male client.

**Assignments:**

- **Photographic Assignment – Senior Guy.** Students will submit a collection of 8 images representing the different poses and techniques taught in this week's lectures. (For Week 8's assignment, students will need at least 10 images from this shoot.) Students will caption each image with the pose it represents. The class instructor will evaluate these images during the weekly critique session.
- **Photographic Assignment – Senior Girl.** Students will submit a collection of 8 images representing the different poses and techniques taught in this week's lectures. (For Week 8's assignment, students will need at least 10 images from this shoot.) Students will caption each image with the pose it represents. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** There will be 2 separate critique sessions this period, one for each of the photographic assignments. Students will meet with their instructor and classmates for online conferencing events to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

**WEEKLY DETAILED SCHEDULE:**

**Week Seven: Couple Portraits, Cropping and Slideshows**

**Lectures:**

- **Lightroom – Cropping and Perspective.** In this lecture, students will learn to use the cropping and perspective adjustment tools in the Develop Module of Adobe Photoshop Lightroom.
- **Lightroom – Slideshow Module.** In this session, students will learn to use the Slideshow Module to create shareable slideshows of their images in PDF and video format. Students will learn to add and edit text, size images, replace backgrounds, and include their own logo.
- **Portraiture – Couple Basics.** In this session, we will talk about photographing couples. Students will establish overall goals for photographing couples and learn how to set up their couple photo shoots to make them fun and effective.
- **Portraiture – Couple Poses.** This lecture will build upon the Couple Basics lecture by providing 5 starting poses for working with couples.

**Research:**

- **Final Paper.** Begin working on your Final Paper due Week 8. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Couple Shoot.** Students will photograph a couple, turning in 8 images, representing at least 4 of the 5 poses given in the Couple Poses lecture. (For Week 8's assignment, students will need at least 10 images from this shoot.) Students will caption each image with the pose it represents. The class instructor will evaluate these images during the weekly critique session.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

**WEEKLY DETAILED SCHEDULE:**

**Week Eight: Black & White, Publishing Tools, Editing for Print**

**Lectures:**

- **Lightroom – Black and White Editing.** Learn to convert images from color to monochrome using Adobe Photoshop Lightroom. This video will help you understand how to create your own unique black and white effects using the HSL (Hue, Saturation and Luminance) tab of the Develop Module.
- **Lightroom – Editing for Print.** This lecture will talk about the issues associated with editing images for print. Students will learn to watch for highly saturated colors and to check their highlight and shadow clipping warnings.
- **Lightroom – Publishing Services.** In this lecture we will cover the Publishing Services in Adobe Photoshop Lightroom, enabling students to connect directly from Lightroom to various online services for the publication of images.

**Research:**

- **Final Paper.** Students will carefully consider the previous 8 weeks and write a 2-3 page paper on their own growth and understanding as a photographer. Students should describe key elements of photographing a couple, an individual guy, an individual girl and an effective imaging workflow. See the Alphabetical Description of Assignments below for details.

**Assignments:**

- **Photographic Assignment – Portrait Slideshow.** Students will create a slideshow with at least 10 images from each of the 3 portrait sessions of Weeks 5-7. This slideshow will be in both PDF and mp4 format with the video containing a soundtrack of the students' own choosing. This assignment will be evaluated based on continuity of editing, and technical expertise in creating the slideshow. This assignment is worth 20 points.
- **Photographic Assignment – Monochrome Edit.** Students will select 10 images from among the images submitted for other assignments during Digital Photography 2 and reprocess them into monochrome using the techniques taught this week. The use of develop presets is prohibited. This assignment will be evaluated based solely upon editing; we will not revisit exposure, composition, etc., as that has already been evaluated. Images will be submitted as DNG files with the original color version that was presented in a previous week and the new monochrome version saved as snapshots for comparison.
- **Critique Session.** Students will meet with their instructor and classmates for an online conferencing event to evaluate the images turned in for the week's assignment. Each critique session will take into special consideration the techniques learned during the week as well as incorporating all previous learning.

## **ALPHABETICAL DESCRIPTION OF ASSIGNMENTS AND POINT VALUES:**

### **Assignment Images**

Each week, students are responsible to turn in to their instructor a collection of images demonstrating competence in the techniques and principles taught through the lectures. Each week's assignment builds upon the previous weeks, meaning that students should be incorporating everything they have learned up to that point in their assignment images each week. Images turned in for assignments should be renamed according to the naming convention learned in Digital Photography 1: date-initials-serial#.type (e.g. 140101-RDG-0001.dng).

Images are scored on a scale of 25 points; 5 points each for Sharpness, Assignment, Exposure, Composition, and Impact. The editing of images may affect some or all areas being evaluated and will be incorporated into the score, thus, the appearance of the image as the instructor receives it is what will be critiqued. A score of 21 represents the standard of excellence we are looking for at Digital Photography 2. At IPS we strive to maintain an objective rating scale across all of our workshops, adjusting the expected level of mastery at our lower level classes, rather than change the scale itself. Thus it is possible to earn extra credit in this class by achieving image scores of greater than 21.

Each image is worth 5 points toward your final grade, thus an image score of 21 will translate into a full 5 points. An image score of 20 represents 95% of the standard, and is thus worth 4.8 points (95% of 5) toward your final grade. An image score of 22 represents 105% of the standard, is worth 5.2 points, and earns extra credit toward your final score.

### **Critique Sessions**

Each week you will meet with your course instructor for a critique session in which your instructor will review assignment images from the week. Each critique will be focused on the content of the week's lectures, but will incorporate prior weeks' learning as well. Your instructor will select images from the week's assignment to include in the critique session, being careful to select at least one image from every student. Students are expected to participate in the conversation by asking questions, answering questions, and providing insight into the original intent behind their own images. Students will be graded on attendance and participation. Students who are unable to attend will be able to watch the recorded session and earn 75% of the possible points for participation by emailing their instructor a summary of the critique of their own image(s).

### **Editing Ethics Paper**

Students will turn in a 1-2 page, single-spaced, paper on the topic of "Ethics in Editing." Students should identify key issues the photographic community faces regarding image editing and manipulation, citing at least 2 outside sources that were not referenced during the instruction lecture(s). Students should also personalize these issues by forming and describing their own personal standards regarding the use of digital editing. This assignment is worth 30 points and will be graded as follows, 9 points for successfully identifying key issues and reliable sources, 15 points for synthesizing public arguments into their own personal positions, and 6 points for a clearly written paper with proper use of grammar, spelling and punctuation.

### **Final Paper**

Students will carefully consider the previous 8 weeks and write a 2-3 page paper on their own growth and understanding as a photographer. Students should describe key elements of photographing 1) a couple, 2) an individual guy, 3) an individual girl, and include sample images taken during this class to

demonstrate proficiency in the techniques described. Students should also 4) outline their imaging workflow, describing the key elements that make them more successful. This assignment is worth 50 points; 12 points for demonstrating proficiency in each of the 4 areas, 2 points for a clearly written paper using proper grammar, spelling and punctuation.

### **Is iPhoneography Art Paper**

Students will turn in a 1-2, single-spaced page paper arguing either for or against the notion that iPhone photography, with all its filters and stylization, is worthy of being classified as art. Care should be made to understand the older discussion questioning whether photography itself was worthy of being classified as art. Students shall cite at least 2 sources not referenced in class lectures regarding the historical arguments surrounding this issue. This assignment is worth 25 points and will be graded as follows, 9 points for artfully stating the student's personal position, 12 points for synthesizing the historical arguments for or against photography into the current discussion of iPhoneography, 4 points for a clearly written paper with proper use of grammar, spelling and punctuation.

### **Lectures**

This course consists of 29 lectures from Rowan Gillson that are approximately 20-30 minutes each. To receive credit for watching these lectures, you must send your instructor a one-paragraph response to each lecture. A "response" doesn't mean agreement or disagreement; rather, it is a "takeaway"—a reflection of what you learned from the lecture and intend to apply to your own photography.

### **Perfect Exposure Paper**

Students will read the book, Michael Freeman's Perfect Exposure by Michael Freeman, and turn in a 1-2 page summary of the techniques, analogies, etc., that will most impact their understanding of exposure. This assignment is worth 25 points and will be graded as follows, 9 points for successfully identifying key issues of exposure, 12 points for synthesizing these points into their own shooting technique, 4 points for a clearly written paper with proper use of grammar, spelling and punctuation.