



Grade 10 Digital Pictures (25S)

A Course for
Independent Study

Field Validation Version



GRADE 10 DIGITAL
PICTURES (25S)

A Course for Independent Study

Field Validation Version

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Available in alternate formats upon request.

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GRADE 10 DIGITAL
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GRADE 10 DIGITAL PICTURES INTRODUCTION

Overview

Welcome to the first lesson of Grade 10 Digital Pictures. This half-credit course is designed so that you can learn the things that are important to you. This means that you will have flexibility in how you photograph, what you photograph, and how you learn. The choices that you make will tailor this course to your unique needs and talents.

As you work through the course lessons, you will be encouraged to set learning goals for yourself, to assess your own progress, and to reflect on your goal achievement. Don't be afraid to experiment.

Don't worry if you don't know how to use a camera. You will start by using your camera in fully automatic mode. You will learn how to improve your pictures later by applying more control. The important thing is to actually begin using your camera.

What Will You Learn in This Course?

You will learn about photography mainly by taking pictures that accomplish specific objectives, such as photographing under different lighting conditions or focusing on a certain subject. In each lesson you will read a few pages and then complete one or more assignments as required.

How Is This Course Organized?

The Grade 10 Digital Pictures course consists of two modules:

- Module 1: Creating Pictures
- Module 2: Manipulating Your Pictures

Each module in this course consists of several lessons, which contain the following components:

- **Introduction:** Each lesson begins by outlining what you will be learning in that lesson.
- **Lesson:** The main body of the lesson consists of the content that you need to learn.

- **Learning Activities:** Each lesson has a learning activity that focuses on the lesson content. Your responses to the questions in the learning activities will help you to practise or review what you have just learned. Do not send your learning activities to the Distance Learning Unit for assessment.
- **Assignments:** Assignments are found throughout this course. At the end of each module, you will mail or electronically submit all your completed assignments from that module to the Distance Learning Unit for assessment. All assignments combined will be worth a total of 75 percent of your final mark in this course.
- **Summary:** Each lesson ends with a brief review of what you just learned.

This course also includes the following appendices:

Appendix A: Sharing Your Pictures gives you information about different ways of sharing digital pictures.

The next two appendices teach you about two photo editors – programs that let you manipulate photos on a computer. You will need to have access to one. There are many available. Many cameras come with free ones. If you are attending school, your school may have one that you may use. Or, you could use one of the following two editors that are available free on the Internet. Pick the one that works on the type of computer that you will be using.

Appendix B: Using the *iPhoto* Image Editor on a Macintosh Computer teaches you how to use *iPhoto*, which comes free with every Macintosh computer.

Appendix C: Using the *Picasa* Image Editor on a Windows Computer teaches you how to use *Picasa*, which you can download for free from the Internet.

What Resources Will You Need for This Course?

You do not need a textbook for this course. All of the content is provided directly within the course.

Required Resources

- A digital camera
- A **Windows** or **Macintosh computer** that will run the Photo DVD that comes with the course.
- A **USB cable** to connect your digital camera to your computer. These come with each digital camera.

- An **image editor** for your computer. This is a program that lets you manipulate your pictures. This will be required for the second module. Several recommendations are made in Module 2, Lesson 2. You can learn about free image editors in Appendix B and Appendix C, which are found at the end of this course.

The **Photo DVD**, included with this course, contains large colour versions of many of the photos printed in this course in black and white. So, whenever you see a picture in the course, refer to the same picture on the Photo DVD so that you can enjoy the larger colour version.

You will require access to an email account if you plan to

- communicate with your tutor/marker by email
- use the learning management system (LMS) to submit your completed assignments

Optional Resources

It would be helpful if you had access to the following resources:

- **A computer with word processing capabilities:** Access to a word processor will let you write your assignments, which you can later submit for assessment.
- **A computer with Internet access:** Access to the Internet is highly recommended. Various learning activities and assignments refer to resources found on the Internet. Students also have the option of electronically submitting their assignments to the Distance Learning Unit for assessment. If you do not have access to the Internet, you will still be able to complete the course, but you need to figure out a different way to access information.
- **A photocopier/scanner:** With access to a photocopier/scanner, you could make a copy of your assignments before submitting them so that if your tutor/marker wants to discuss an assignment with you over the phone, each of you will have a copy. It would also allow you to continue studying or to complete further lessons while your original work is with the tutor/marker. Photocopying or scanning your assignments will also ensure that you keep a copy in case the originals are lost.

Note: All the URLs in this course were working well when this course was written, but since Internet sites come and go, you might find that some of these sites may no longer be active or appropriate. If that happens, you could use a search engine (like google.ca) to find the information that you are looking for.

If you do not have access to one or more of these resources, contact your tutor/marker.

Internet Safety

If you choose the Internet as your source of information, be sure to consider the safety of your choice. The Internet is a valuable source of information about digital photography and should be used responsibly. Use the following guidelines before making any contacts:

- Be prepared to ignore/block someone when they approach you or will not leave you alone in a chatroom, through email, instant messaging, or through other electronic means.
- Don't arrange or agree to a face-to-face meeting or phone conversation with another online computer user unless you are absolutely sure that the person is harmless. Consider taking another reliable person along to any meetings, even if you believe that there is no danger.
- Don't buy or sign up for anything online without thoroughly investigating the offer.
- Never give anyone private information unless you know and trust them.
- Only visit/join websites, blogs, videoconferences, chats, threaded discussions, wikis, or other communication means that you believe are reputable and trustworthy.
- Be careful about answering email from a stranger.
- Refuse to communicate with people who ask you to keep their conversations, friendship, or email a secret.
- Never email or post pictures or files to any person or any website unless you know and trust the recipient.
- Select usernames (for example, PhotoShooter or computer_smart) that do not indicate your name, gender, age, or race.
- Install and update regularly anti-virus software and security patches for your computer.

The above is not a complete list because no list can possibly cover all dangerous situations. Use your common sense and be careful.

Who Can Help You with This Course?

Taking an independent study course is different from taking a course in a classroom. Instead of relying on the teacher to tell you to complete a learning activity or an assignment, you must tell yourself to be responsible for your learning and for meeting deadlines. There are, however, two people who can help you be successful in this course: your tutor/marker and your learning partner.

Your Tutor/Marker



Tutor/markers are experienced educators who tutor Independent Study Option (ISO) students and mark assignments and examinations. When you are having difficulty with something in this course, contact your tutor/marker, who is there to help you. Your tutor/marker's name and contact information were sent to you with this course. You can also obtain this information in the learning management system (LMS).

Your Learning Partner



A learning partner is someone **you choose** who will help you learn. It may be someone who knows something about digital pictures, but it doesn't have to be. A learning partner could be someone else who is taking this course, a teacher, a parent or guardian, a sibling, a friend, or anybody else who can help you. Most importantly, a learning partner should be someone with whom you feel comfortable and who will support you as you work through this course.

Your learning partner can help you keep on schedule with your coursework, read the course with you, check your work, look at and respond to your learning activities, or help you make sense of assignments. You may even study for your examination(s) with your learning partner. If you and your learning partner are taking the same course, however, your assignment work should not be identical.

How Will You Know How Well You Are Learning?

You will know how well you are learning in this course by how well you complete the learning activities, assignments, and examinations.

Learning Activities



The learning activities in this course will help you to review and practise what you have learned in the lessons. You will not submit the completed learning activities to the Distance Learning Unit. Although you will not send in your learning activities to be assessed, you can contact your tutor/marker at any time to help you complete them.

Make sure you complete the learning activities. Doing so will not only help you to practise what you have learned, but will also prepare you to complete your assignments and the examinations successfully. Many of the questions on the examinations will be similar to the questions in the learning activities.

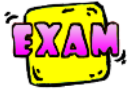
Remember that you will not submit learning activities to the Distance Learning Unit.

Assignments



Assignments give you the chance to demonstrate (show) your tutor/marker what you have learned. That way, your tutor/marker can give you some feedback on how you are doing. You will complete 10 assignments, and you will either mail or electronically submit all of them to the Distance Learning Unit. They will be worth a total of 75% of your final mark in the course.

The tutor/marker will mark your assignments and return them to you. Remember to keep all marked assignments until you have finished the course so that you can use them to study for your examinations.



Final Examination

The course contains a final examination. You will write it under supervision, when you have completed the course. It is worth 25% of the final mark of the course.

In order to do well on the examination, you should review all of the work that you have completed in Modules 1 and 2.

Requesting Your Examination

You are responsible for making arrangements to have the examination sent to your proctor from the Distance Learning Unit. Please make arrangements before you finish Module 2 to write the final examination.

To write your examination, you need to make the following arrangements:

- **If you are attending school**, your examination will be sent to your school as soon as all the applicable assignments have been submitted. You should make arrangements with your school's ISO school facilitator to determine a date, time, and location to write the examination.
- **If you are not attending school**, check the Examination Request Form for options available to you. Examination Request Forms can be found on the Distance Learning Unit's website, or look for information in the learning management system (LMS). Two weeks before you are ready to write the examination, fill in the Examination Request Form and mail, fax, or email it to

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8
Fax: 204-325-1719
Toll-Free Telephone: 1-800-465-9915
Email: distance.learning@gov.mb.ca

How Much Time Will You Need to Complete This Course?

Learning through independent study has several advantages over learning in the classroom. You are in charge of how you learn and you can choose how quickly you will complete the course. You can read as many lessons as you wish in a single session. You do not have to wait for your teacher or classmates.

Since this is a half-credit course, you should complete it in **one semester** or sooner. You could take longer, but then you run the risk of losing motivation and getting discouraged. You will be spending a minimum of 55 hours on this course. That means at least 45 minutes per school day to complete the course in a regular school semester. Take a look at the following charts and decide which chart best describes the time of year when you want to cover the course.

Chart A: Semester 1

If you want to start this course in September and complete it in January, you can follow the timeline suggested below.

Module	Completion Date
Module 1	End of October
Module 2	Middle of December
Final Examination	Middle of January

Chart B: Semester 2

If you want to start the course in February and complete it in May, you can follow the timeline suggested below.

Module	Completion Date
Module 1	Middle of March
Module 2	End of April
Final Examination	Middle of May

Timelines

Do not wait until the last minute to complete your work, since your tutor/marker may not be available to mark it immediately. It may take a few weeks for your tutor/marker to assess your work and return it to you or your school.



If you need this course to graduate this school year, all coursework must be received by the Distance Learning Unit on or before the first Friday in May, and all examinations must be received by the Distance Learning Unit on or before the last Friday in May. Any coursework or examinations received after these deadlines may not be processed in time for a June graduation. Assignments or examinations submitted after these recommended deadlines will be processed and marked as they are received.

When and How Will You Submit Completed Assignments?

When to Submit Assignments

While working on this course, you will submit completed assignments to the Distance Learning Unit three times. The following chart shows you exactly what assignments you will be submitting.

Submission	Assignments You Will Submit
1	Module 1 Cover Sheet 1 Assignments 1.1 to 1.2
2	Module 1 Cover Sheet 2 Assignments 1.3 to 1.6
3	Module 2 Cover Sheet 3 Assignments 2.1 to 2.4

How to Submit Assignments



In this course, you have the choice of submitting your assignments either by mail or electronically.

- **Mail:** Each time you **mail** something, you must include the print version of the applicable Cover Sheet (found at the end of this Introduction). Complete the information at the top of each Cover Sheet before submitting it along with your assignments.
- **Electronic submission:** You do not need to include a cover sheet when submitting assignments electronically.

Submitting Your Assignments by Mail

If you choose to mail your completed assignments, please photocopy/scan all the materials first so that you will have a copy of your work in case your package goes missing. You will need to place the applicable module Cover Sheet and assignment(s) in an envelope, and address it to

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

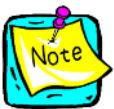
Your tutor/marker will mark your work and return it to you by mail.

Submitting Your Assignments Electronically

Assignment submission options vary by course. Sometimes assignments can be submitted electronically and sometimes they must be submitted by mail. Specific instructions on how to submit assignments were sent to you with this course. In addition, this information is available in the learning management system (LMS).

If you are submitting assignments electronically, make sure you have saved copies of them before you send them. That way, you can refer to your assignments when you discuss them with your tutor/marker. Also, if the original hand-in assignments are lost, you are able to resubmit them.

Your tutor/marker will mark your work and return it to you electronically.



The Distance Learning Unit does not provide technical support for hardware-related issues. If troubleshooting is required, consult a professional computer technician.

What are the Guide Graphics For?

Guide graphics are used through the course to identify and guide you in specific tasks. Each graphic has a specific purpose, as described below.



Oscar: Oscar is a virtual student or avatar who is also taking this course. As he is doing so, he will keep a journal called “My Photographic Journey” that you will find throughout this course. Reading it will help you learn.



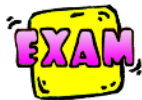
Assignment: Complete an assignment. You will submit your completed assignments to the Distance Learning Unit for assessment.



Learning Activity: Complete a learning activity. This will help you to review or practise what you have learned and to prepare for an assignment or an examination. You will not submit learning activities to the Distance Learning Unit.



Mail or Electronically Submit: Mail or electronically submit your completed assignment(s) to the Distance Learning Unit for assessment at this time.



Examination: Write your final examination at this time.



Learning Partner: Ask your learning partner to help you with this task.

NOTES

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Module 1 Cover Sheet 1

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<p>Module 1 Assignments 1.1 and 1.2</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 1.1: Telephone Interview with Your Tutor/Marker</p> <p><input type="checkbox"/> Assignment 1.2: Your First Photography Goals</p>	<p>Attempt 1</p> <p>_____</p> <p>Date Received</p> <p>_____ /10</p> <p>_____ /6</p> <p>Total: ____ /16</p>	<p>Attempt 2</p> <p>_____</p> <p>Date Received</p> <p>_____ /10</p> <p>_____ /6</p> <p>Total: ____ /16</p>
For Tutor/Marker Use		
<p>Remarks:</p>		

GRADE 10 DIGITAL PICTURES (25S)

Module 1 Cover Sheet 2

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<p>Module 1 Assignments 1.3 to 1.6</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 1.3: Critiquing Your First Picture</p> <p><input type="checkbox"/> Assignment 1.4: Developing Your Own Code of Conduct</p> <p><input type="checkbox"/> Assignment 1.5: Tough Questions</p> <p><input type="checkbox"/> Assignment 1.6: Your First Creation</p>	<p>Attempt 1</p> <hr style="width: 100%;"/> <p>Date Received</p> <p>_____ /12</p> <p>_____ /10</p> <p>_____ /11</p> <p>_____ /11</p> <p>Total: ____ /44</p>	<p>Attempt 2</p> <hr style="width: 100%;"/> <p>Date Received</p> <p>_____ /12</p> <p>_____ /10</p> <p>_____ /11</p> <p>_____ /11</p> <p>Total: ____ /44</p>
For Tutor/Marker Use		
<p>Remarks:</p>		

GRADE 10 DIGITAL PICTURES (25S)

Module 2 Cover Sheet 3

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Module 2 Assignments	Attempt 1	Attempt 2
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____	_____
	Date Received	Date Received
<input type="checkbox"/> Assignment 2.1: Completing the Cycle	_____ /4	_____ /4
<input type="checkbox"/> Assignment 2.2: Basic Fixes	_____ /24	_____ /24
<input type="checkbox"/> Assignment 2.3: Adding Effects to Your Picture	_____ /16	_____ /16
<input type="checkbox"/> Assignment 2.4: Putting It All Together	_____ /14	_____ /14
	Total: ____ /58	Total: ____ /58
For Tutor/Marker Use		
Remarks: 		

Released 2020



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**GRADE 10 DIGITAL
PICTURES (25S)**

Module 1: Creating Pictures

Field Validation Version

MODULE 1: CREATING PICTURES

Introduction

Module 1 will help you become familiar with the abilities of your digital camera, and will introduce you to some artistic guidelines for critiquing and improving the quality of your photographs.

Module 1 Assignments

When you have completed the assignments for Module 1, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Module 2 Assignments		
Lesson	Assignment No.	Name of Assignment
Lesson 1	Assignment 1.1	Telephone Interview with Your Tutor/Marker
Lesson 2	Assignment 1.2	Your First Photography Goals
Lesson 4	Assignment 1.3	Critiquing Your First Picture
Lesson 5	Assignment 1.4 Assignment 1.5	Developing Your Own Code of Conduct Tough Questions!
Lesson 7	Assignment 1.6	Your First Creation

NOTES

LESSON 1: TAKING YOUR FIRST PICTURE

Introduction

Welcome to the wonderful world of digital photography. In this lesson, you will jump right into your photographic journey. Photography, after all, is about taking pictures. In this lesson, you will

- capture a still image with a digital camera
- display an original graphic image

In order to make things easier for you as you capture your first picture using your digital camera, set your camera to fully automatic so you won't have to worry about all those buttons and switches.

Although you will be using your camera in the fully automatic mode, you will also begin to learn about the basic functions of your camera. This is important because the skills that you learn now will be the basis for all of your photography in the future.

Before you start using your camera, however, read what Oscar has to say. Oscar is a "virtual student" who is also taking this course. As he does so, he will keep a journal called "My Photographic Journey." You will find excerpts from this journal throughout the course. Reading them will help you learn. His first entry is right here:



My Photographic Journey

Hi! My name is Oscar. I am taking this course too and I am very excited about it. I have always been interested in photography and have taken lots of pictures, but I have never seriously thought about how or why I take pictures. I have skimmed through the course and it looks like there will be lots of opportunities for us to take pictures. More importantly, it looks like there will be lots of chances to learn about photography.

You will always find me in this special little box throughout the course. I will have lots of personal experiences to share with you. I am looking forward to working through the course with you.

(continued)

My Toolkit

It didn't take me very long to realize that this course package is very basic. That's because it has been written for all the different students who will be taking this course. That's great but, since I'm different from everybody else (and so are you), my photographic interests are also unique. So, I soon came to realize that I would want to read and learn from many different sources in addition to the notes.

At first, I didn't keep track of all the sources that I used to help me learn about photography. Then I found myself going back and looking up the same information over and over again. I found that there were some sources of information that I was using a lot, so I decided to make a toolkit. In my toolkit, I list some of the resources, references, mental notes, and many other things that I have found to be useful. Hopefully, this will make me more efficient.

Signing up for a free social bookmarking account at <http://delicious.com> will make it very easy to tuck away all the online resources you find, and just as really easy to find them again when you want them. This video helps you understand how this works: www.youtube.com/watch?v=x66lV7GOcNU

One reference that I keep coming back to again and again is my camera's user manual. I decided to list this as the first item in my toolkit because I use it so often. Unfortunately, the user manual for my digital camera is hard to read, so I asked my learning partner to help me understand it. My learning partner is an adult, and even he found it hard to understand! I performed a search on the Internet by simply typing in the model of my camera and found that there are lots of instructional books and videos designed to help me to learn how to operate my camera. I thought that it might be easier to learn all of the buttons and dials on my camera if I could see them actually being used rather than just reading about them, so I ordered an instructional video specifically designed for my camera. The video is on a DVD so I can watch parts of it at any time.

(continued)

If you have a YouTube account, you can create a playlist called “How My Camera Works” and add any instructional videos you find to it. You might just add the links to your delicious.com account and tag them “AboutMyCamera.”

I also decided to use my toolkit to store miscellaneous notes, pictures, and other items that I might need again. For example, the course notes refer to the “background” of a picture. They say that the background should support my subject but not overpower it. I wasn’t exactly sure what this means so I decided to see if I could find a picture with a good background and a picture with an overpowering background.

Once again, I did an Internet search using “pictures free download” as my search criteria. I thought that the Internet would be a valuable source of pictures that show both good and bad backgrounds. I wanted to make sure that I didn’t steal somebody else’s photograph so I made sure that I searched for “free” pictures. I found lots of Internet sites that offer free pictures.

You can find lots of Creative Commons (CC) licensed images by searching at <http://search.creativecommons.org/>. For a quick introduction to Creative Commons, see www.creativecommons.org/videos/wanna-work-together. Creative Commons is a non-profit organization that provides free, easy-to-use legal tools that allow individuals and organizations a simple way to grant copyright permissions for their creative work. Their site is worth looking into.

The site www.freefoto.com had a great picture of a bird called “The Common Buzzard.” Here is the picture:



(continued)

I really liked the picture because it was such a great close-up of the bird. I particularly liked the way that the background was blurred, making the bird stand out even more. I decided to keep this picture in my toolkit as an example of a picture with a good background. I wanted to download and keep this picture in my toolkit but I was not sure if that was legal. I searched the site and found this statement:

“Also, non-commercial users may download our website images to use off-line in school projects, church services, leaflets, etc. Basically, if your off-line use is not commercial, you can download our website images for free. All we ask is that you follow these simple rules:

You must credit the FreeFoto.com website on your website or alongside any non-commercial printed use.”

Since the picture itself has “FreeFoto.com” on it, and everyone who looks at the picture will see the credit, I believe that it will be okay to download this and save it to my delicious.com account. I also found a neat picture of a cat sitting on the dumpster at www.bigfoto.com. Here it is:



However, I thought that the background was a bit too distracting. In fact, the big red splotches of paint on the brick wall seemed to detract from the subject. I decided to keep this picture in my toolkit as an example of a picture with a background that is overpowering.

(continued)

The www.bigfoto.com site includes the following statement: “Images for private or educational purposes, including use by schools, universities, non-profit organizations, churches, etc., are free of charge.”

Since I am using pictures from this site for educational purposes, I am confident that I am not stealing anyone else’s work, so I tucked this away in my Delicious account, too. I soon realized that my toolkit would contain four different kinds of things:

- Printed Items: These include items such as definitions, book references, etc. I decided to print these and save them in a file folder.
- Physical Items: These would be items such as books, magazines, and videos. I decided to store these in a separate place while including a list of them along with my printed items.
- Pictures: I would store these in my “Digital Pictures” folder on my computer hard drive.
- Web Addresses: I would store these as bookmarks on my computer’s web browser or in my Delicious account.

So, my toolkit is saved in four locations: a paper list of definitions; a list of books and videos, and playlist of videos in my YouTube account; bookmarked websites; and a folder full of pictures. I will be sure to keep updating it with all of the resources that I find throughout the course.

Your Camera

The first thing that you will need is a digital camera. A “point and shoot” camera is fine, but a single lens reflex (SLR) is even better.

Is Yours a Digital Camera or a Film Camera?

It is sometimes difficult to tell if a camera is digital or a film camera. Here are two sure ways to tell.

First, digital cameras always have an LCD Monitor on the back. This screen allows you to see the pictures that you have taken and, in most point-and-shoot cameras, is used to view the picture that you are about to take.

Second, digital cameras usually have the number of megapixels they display printed on the body of the camera.

As well, digital cameras often have words such as “Digital” printed on the case or refer to features such as “Digital Zoom.” However, digital cameras are most easily identified by the viewing screen or the number of megapixels.

Is Your Camera Point and Shoot or Single Lens Reflex (SLR)?

How can you tell if your camera is a “point and shoot” or an SLR? Point-and-shoot cameras come in a large variety of sizes and shapes but they are much smaller than SLRs. SLRs are also easily recognized because they have large, interchangeable lenses at the front. Here is a picture of a point-and-shoot camera:



And here is a picture of an SLR:



Please note that the pictures in this course are small and in black and white (monochrome). In order to learn, you need to view the same pictures on the Photo DVD that came with the course. It contains the same pictures, but larger and in colour.

Taking Your First Picture!

Begin by turning your camera on. There are many different models of cameras and many operate in slightly different ways, so it is not possible to give you precise directions about how to turn your model on. However, all cameras come with a user's manual and your camera's manual will give you clear instructions.

Next, make sure that your camera is on "Automatic" mode. Again, consult your manual for instructions. Some cameras have a "fully automatic" mode as well as a "semi-automatic" mode. Other cameras only have automatic mode, so there is no need to change any settings: it is always in automatic mode. Either of the above are okay choices. In automatic mode, the camera's internal computer will set most of the controls for you, leaving you free to concentrate on shooting the picture.

You may need to set the mode switch from "review" to "shooting" mode. Review mode allows you to see pictures on the LCD monitor that you have already taken, and shooting mode allows you to take a new picture. Set the switch for shooting mode. The mode switch might be a slider switch or a pushbutton. It might also be an electronic switch.

In some cameras, the LCD monitor cannot be used to view the subject. You must view your subject through the viewfinder. The viewfinder is the little window at the top of the camera through which you see your subject.

If your camera has a review/shooting switch, it is important to know that the function of most switches, dials, and other controls may change depending on whether the switch is set on review or on shooting. This can be very confusing at first. Many beginning photographers wonder why pushing a particular button on their camera does one thing today but something different tomorrow. It becomes much easier to understand when you realize that the functions of buttons change, depending on whether you are in review or shooting mode. Camera manufacturers do this to save space on very tiny cameras. One button can serve two purposes.

Now You Are Ready to Shoot!

Put your camera into shooting mode (if it has a preview/shooting switch). You will know if your camera is in shooting mode if the LCD monitor is “live.” This means that, if you watch the LCD monitor as you move the camera around, the scene displayed will change, always showing what the camera is pointed at.

Pick a subject, any subject. It could be your dog, your house, or anything that you choose. Hold the camera securely with both hands. Use the viewfinder or the LCD monitor to get your subject into view. Of course, if your camera does not have a review/shooting switch, you will need to use the viewfinder.

Optical Zoom or Digital Zoom?

Optical zoom uses real lenses in your camera to make objects appear larger or closer. It is useful if your subject is small or far away. **Digital zoom** uses a small computer inside the camera to enlarge your pictures.

Optical zoom is better than digital zoom because optical zooming captures all of the pixels that the camera can manage. Digital zoom, on the other hand, merely enlarges a portion of your picture by spreading the pixels further apart to make the picture appear larger. If you enlarge the picture too much by using digital zoom, your pictures can appear blurry.

When you have your subject in view on the LCD monitor or in the viewfinder, push the shutter button halfway down and hold it there. Your camera will tell you if your subject is in focus and if the exposure is correct. You may hear a beep, or a green light may appear in the viewfinder or on the LCD monitor. You may get some other kind of message from your camera telling you that you are ready to shoot. In addition, if the lighting is dark, the flash may “pop up.”

If you don't know what the shutter button is, the instruction manual for your camera will tell you how to find it. As well, different cameras will give you different indications of correct focus and exposure. Once again, consult your camera's manual. Slowly and gently, push the shutter down all the way to take the picture.

Now let's get going!

Viewing Your First Picture

One of the advantages of a digital camera is the ease with which you can view your pictures. Switch from shooting mode to review mode. You can easily see if you are in review mode by examining the LCD monitor: when your camera is in review mode, the images on the LCD monitor are “static”; they don’t change when the camera is moved. Your first picture should appear on your LCD monitor. How does it look? Do you like it?

Congratulations! You have just taken your first picture. Soon you will be taking more and more pictures and your pictures will get better and better.



Learning Activity 1.1

Assess Your Camera Skills

To help you to see how well you are learning so far, you will now complete Learning Activity 1.1. Like all other learning activities in the course, it will help you to assess how well you are learning. You do not need to submit this learning activity (or any other learning activity) to the Distance Learning Unit.

Part 1: Check off each item you have successfully completed.

- I was able to turn my camera on.
- I was able to find auto mode.
- I was able to hold my camera securely.
- I was able to find the screen/viewfinder.
- I was able to get my subject into view.
- I was able to push the shutter halfway down.
- I was able to get an indication of focus.
- I was able to push the shutter down all the way.
- I was able to view my picture on the review screen.

(continued)

Learning Activity 1.1 (cont'd)

Assess Your Camera Skills (continued)

Part 2: Check off the items that apply to the camera you used.

For shooting pictures, my camera uses the

- LCD monitor
- Viewfinder
- Both

The auto mode on my camera is

- a mechanical dial
- an electronic display on the screen
- other (specify) _____

The indicator of correct focus and correct exposure is

- a beep
- a screen indicator
- other (specify) _____

How did you do? Count your checked boxes. If you got most of them, congratulations! You are well on your way. If you missed or couldn't answer some, you need to go back and review the earlier part of this lesson.

In keeping with that first step in becoming a photographer, you will now do Assignment 1.1. This will be a very important (and easy) assignment because it connects you with your tutor/marker. Don't feel shy to contact your tutor/marker at any time during the course. He/she wants you to be a success in this course and is ready to give you any help that you need.



Assignment 1.1



A Telephone Interview with Your Tutor/Marker (10 marks)

In preparation for your phone interview with your tutor/marker, please complete Part A below, then telephone your tutor/marker and have a conversation with him/her.

Prior to your interview take a look at the photostreams of interesting Flickr users, such as:

flickr user: carf (www.flickr.com/photos/beija-flor/)

flickr user: Kevin McNeal (www.flickr.com/photos/kevinmcneal/)

flickr user: Lord V (www.flickr.com/photos/lordv/)

flickr user: D'arcy Norman (www.flickr.com/photos/dnorman/)

D'Arcy Norman also maintains his own photo blog, which you may find interesting and instructive. It's called Mindful Seeing:
<http://mindfulseeing.com/>

Your tutor/marker will use the questions at the bottom of the following page to guide the conversation.

Be prepared to discuss these with your tutor/marker. Jot down a few notes. Of course, do not feel limited by these questions. Feel free to discuss any topic that you wish with your tutor/marker.

When your conversation is over, write a brief half-page summary about what you and your tutor/marker discussed for each question. You will be submitting this summary to the Distance Learning Unit for assessment.

(continued)

Assignment 1.1 (cont'd)

A Telephone Interview with Your Tutor/Marker (continued)

Part A: (5 marks for the phone interview portion of this assignment)

Preparation for the Interview

Your tutor/marker will evaluate the phone interview based on your preparedness and completion of responses to the interview questions for five marks. Please contact your tutor/marker to make an appointment for this interview. It may take up to 30 minutes on the phone so you need to ensure that both of you are available for this time.

My tutor/marker's name is _____

I can phone my tutor/marker at the following toll-free number: _____.
(The name and phone number of your tutor/marker was provided to you on a record of progress sheet – on white paper that was not enclosed in the course package). If you have misplaced this sheet, you will have to call the Distance Learning Unit and ask for the name and phone number of your tutor/marker.

Interview Questions:

1. What was the subject of your first picture?
2. What things do you like to photograph most?
3. What kind of camera do you use? What kind of image editing software will you be using? (Note: Remember the final exam will require you to be able to use image editing software.)
4. What do you hope to learn from this course?
5. What practical use do you think you'll find for the pictures that you create in this course?
6. Do you subscribe to or regularly read any photography magazines? You may wish to read or subscribe to Digital Photography School, a free online blog that will help you with your photography far beyond the end of this course. You can find it at www.digital-photography-school.com/.
7. After you have completed this course, where do you plan on going with your photography? Will it remain a hobby or do you plan to make photography a part of your future career?

(continued)

Assignment 1.1 (cont'd)

A Telephone Interview with Your Tutor/Marker (continued)

Part B: Half-Page Summary of Your Conversation with Your Tutor/Marker (5 marks)

Now compose your half-page summary about your conversation with your tutor/marker. This is the only part of this assignment that you will be sending in for assessment. If you choose to mail it, you can write it on paper or use a word processor. If you wish to electronically submit it, you need to write it with a word processor. When you have completed Assignment 1.2, you will submit Assignments 1.1 Part B and Assignment 1.2 for assessment.

Lesson Summary



My Photographic Journey

After my conversation with my tutor/marker, I realized that I would need to think about my goals for this course and my goals for photography.

I realize that I will grow as a photographer in the future. Photography might remain just an interest for me or it may become part of my lifelong career. In either case, I will need to set some goals. The goals might be simple now but as I grow as a photographer, I could update, revise, and polish my goals.

I am not worried because my goals are not very sophisticated right now. I know that, as I work my way through this course, I will continue to become a better photographer. I know that I will revisit my goals again and again, and revise them each time. Soon they will become a road map for my photographic journey, wherever that may lead me.

Your conversation with your tutor/marker serves two very important purposes. The first is to introduce you to your tutor/marker, who is a very valuable resource for you. Feel free to contact your tutor/marker at any time. He or she is very knowledgeable about photography and is willing to help you, guide you, or just discuss photography with you. The second purpose is to help you start thinking about your future goals in photography.

LESSON 2: SETTING YOUR PHOTOGRAPHIC GOALS

Introduction

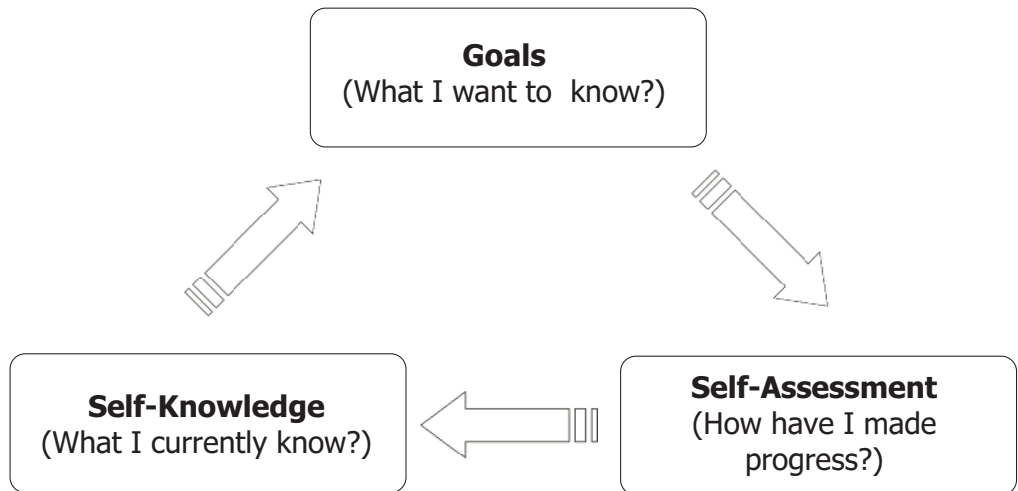
Setting goals is important for success in any endeavour. Have you started thinking about your future goals in photography? You might already be thinking beyond using this course to assist you with taking pictures for your school, your family and friends, or for another course that you are enrolled in. In this lesson, you will reflect on your photography goals and develop a list of goals for this course and beyond.

Assessing Your Self-Knowledge

If you are unsure about how to set goals for your course and for your photography future, here are some ideas:

- The first step is to reflect on **what you already know**.
- The second step is to determine **what you want to know** and to state that as a goal.
- The third step is to assess how well you are achieving your goals and reflect on **what must still be done** to reach those goals.

These steps can be illustrated through the diagram below:



Oscar's Self-Knowledge



As you can see, Oscar has recorded some random thoughts about his current level of knowledge about photography. He seems to like dramatic aspects of photography including “colourful stuff” and “pictures on CD covers.” As you may be aware, pictures on CD covers can be very imaginative and dramatic. Oscar also seems to want to become a professional photographer because he sees it as an exciting career.

While he has taken many photographs in the past, he does not feel that they were very good and is a little unsure about how he will perform on his photographic journey. In spite of this, he seems very optimistic and is willing to try his best. Actually, Oscar has done a great job of his first self-reflection. He is off to a great start.



Oscar's Reflections

I looked at my random scribbling and started to see some common areas there. After thinking about my notes for a while, I realized that there were three hidden goals. They are:

- To become a professional photographer
- To learn how to operate my camera
- To improve my pictures

So, I guess that I am off to a start in good start on my goal setting. Now I am more anxious than ever to start taking some pictures so that I can achieve my goals.

Oscar is doing very well. By self-reflecting (sitting quietly and thinking about himself), he has developed

- his self-knowledge (By jotting down some random thoughts about his current level of knowledge and skills, he has now determined what he knows.)
- his goals (Based on his self-knowledge, he has developed three basic goals and decided what he wants to know.)

One of the goals, for example, is to learn how to use his camera. Now he can focus on learning the controls of his camera. Of course, how he will do this is unique to Oscar. He could

- read the manual and the CD/DVD that came with his camera
- watch instructional DVDs
- ask a photographer friend for help
- talk to his tutor/marker
- read photography books or magazines, many of which are available through his school library and community library
- read articles published on the Internet
- use any other way that he chooses

Self-Assessment—A Reality Check

Once Oscar feels that he has made some progress towards his goal of learning how to use his camera, he can move to the third step, his self-assessment. Has he achieved his goal? How has he made progress? Once again, he accomplishes this by self-reflection. He asks himself questions, such as the following:

- Which controls have I learned to use?
- Are there controls that I still don't understand?
- Which controls are very important to me?
- Which controls do I probably not need?

This self-assessment starts the cycle again. Each time the cycle goes around, he reflects more, revises his goals, or sets new goals. He then assesses his progress.



Assignment 1.2



Your First Photography Goals (6 marks)

Like all other assignments, you will be sending this one in to be assessed. If you choose to mail it, you can fill in the chart on the next page. If you wish to electronically submit it, you can create a chart similar to the one on the next page, fill it in, and submit it for assessment. Here are some instructions on completing the assignment.

1. Jot down, in the first column of the table on the next page, what you already know about photography. You can write your thoughts in point form or full sentences. Ask yourself questions like the following:
 - What photography knowledge or expertise do I have now?
 - What experience do I have?
 - What do I like about photography?

Think back to Assignment 1.1 and the conversation you had with your tutor/marker to help recall what you know. Check your notes and the summary that you wrote.

2. In the second column, write down the things that you hope to learn about photography—your goals. Don't worry if they seem vague. As you learn more about photography, they will become clearer and more specific.

The chart includes boxes for seven items. If you have more, you can use the back of the sheet, or a separate piece of paper. Once you have filled it in, make a photocopy and place it in your course. If you don't have access to a photocopier, you can use Copy 2 of the form, which you will find on the following page.

In Module 2, you will use the self-knowledge and goals you recorded to complete an assignment assessing your progress.

NOTES

**My Initial Photography Goals
Copy 1**

(half-mark for each point)
(Please submit this with Assignment 1.1 for your tutor/marker to assess.)

Self-Knowledge (what I currently know):

Example 1: I know my pictures are sometimes blurry.
Example 2: My favourite pictures are of those with people.

1.

2.

3.

Goals:

Example 1: I need to learn how to focus my camera.
Example 2: I want to take pictures for my school yearbook.

1.

2.

3.

This page is blank to facilitate use of the forms.

My Initial Photography Goals Copy 2

(We have provided this second copy of the cart in case you do not have access to a photocopier.
This copy is for your own records.)

Self-Knowledge (what I currently know):

Example 1: I know my pictures are sometimes blurry.
Example 2: My favourite pictures are of those with people.

1.

2.

3.

Goals:

Example 1: I need to learn how to focus my camera.
Example 2: I want to take pictures for my school yearbook.

1.

2.

3.

This page is blank to facilitate use of the forms.

Lesson Summary

How did you do on this assignment? Did you use your discussions with your tutor/ marker as a guide? Did you write some goals about what you hope to get out of this course and what kind of photography you enjoy? Do you think photography is a future career option for you?

There is no marking key for this assignment because no matter what you wrote for goals, your answers are correct. Your goals are unique to you and nobody else. Again, do not be concerned if you could not think of many goals or if you thought your goals were not very detailed. As you work through the course, your goals will become more refined.

NOTES



Submitting Your Assignments

It is now time for you to submit Assignments 1.1 and 1.2 to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 1 assignments and organize your material in the following order:

- Module 1 Cover Sheet 1 (found at the end of the course Introduction)
- Assignment 1.1 (the half-page summary)
- Assignment 1.2 (the chart – My Initial Photography Goals)

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES

LESSON 3: VIEWING YOUR FIRST PICTURE

Introduction

In Lesson 1, you actually took your first picture and had a look at it on your camera's LCD screen, but you would probably like a better look. In this lesson, you will

- view your first picture again on your camera's LCD screen
- download your first picture to your computer and view it on the computer screen

Viewing Your Pictures

One of the most exciting parts of digital photography is the wonder of seeing your picture appear on the LCD monitor. You have actually created a work of art, a new and unique image that never existed before. It is not enough to just take pictures; they are meant to be viewed and shared with others.



Learning Activity 1.2

Using the Zoom Function

1. Set your camera to review mode. You may feel that your picture is too tiny on the relatively small LCD. You may find it difficult to see parts of your picture clearly.
2. Use the zoom button (usually the same button used to zoom in on your subject in shooting mode) to enlarge your picture on the LCD screen. This can be helpful for seeing details, but when your picture becomes larger, parts of it no longer fit on the screen.
3. You can move your picture to see the hidden parts of it by using the multi-controller button. Push on the top, bottom, left, or right of the button to scroll the display and to see other parts of your picture. The button location may differ according to your camera; it may be an electronic button that appears on the LCD screen instead of a physical button. Your camera may not even have this feature.

If you cannot get the scrolling to work while zoomed in, it might be time to do a little research. There are many different kinds of cameras available today and new models are constantly being produced. How can you learn to use this particular feature of your camera?

Where You Can Get Help

There are many sources of information about photography in general, and your camera in particular. Here are some of them.

Your Camera's Owner's Manual

Your camera may have come with two manuals: a shorter "quick setup" guide, and a longer technical manual. Your manual is the most important accessory that your camera has. Use it frequently to find all the answers to your questions. It is the best place to look, for example, for information about the zoom button and the multi-controller button.

The Internet

Another place to look for help is the Internet. The manufacturer of your camera may have a web site with lots of information about your camera – possibly even electronic versions of the manual that you can download. The Internet also has many sites devoted to photography in general and your camera in particular. Search for forums, user groups, and manufacturer sites. The following are some good sites:

There are many good photography sites on the Internet, such as Digital Photography School at <http://digital-photography-school.com/>, flickr at <http://flickr.com/> and Morgue File at www.morguefile.com/. This is a good photo site for inspiration and sharing. It also offers a wonderful free online photography course that you might wish to pursue.

There are many other resources that you can use to help you. Your school or local library may have books or other references that you may borrow.

Finally, there are probably some people in your school or community who are photography enthusiasts. They may be delighted if you ask them to share their knowledge and skills with you.



Learning Activity 1.3

Manufacturer Websites

1. Find the website of your camera manufacturer. You may want to use a search engine such as www.google.ca to search for the manufacturer's name or the model number of your camera.
2. Once you are at the manufacturer's website, locate the specific information page for your camera. Most sites will have their own internal search feature; you may also want to look at the FAQ section (Frequently Asked Questions). What information, downloads, or support features are available for your camera?



My Photographic Journey

As I started reading the course notes, I realized that they did not include all that I wanted to learn about photography. I guess this is because we are all unique people with different abilities and interests. Probably what I get out of the course will be dramatically different than what anybody else gets out of it. In fact, you could almost say that each of us will take an entirely different course.

I realized that I would want to do lots of reading beyond what is included in the course notes. When I encountered new words in the course notes, such as "multi-controller button," I began to look elsewhere for more information about that term. Soon I was searching for information on the Internet, reading books, and finding other sources of additional information.

Downloading Pictures to a Computer

Although the easiest way to see your picture is to view it on your camera's LCD screen, you have already discovered that the image is very small. As well, it is not easy to share your creation with other people. It is better to view your picture on your computer because

- the image will be much larger
- you will be able to edit the image to suit your needs
- you will be able to print the image
- you will be able to send it to friends
- you will be able to place it on a website on the Internet

To view your picture on your computer, your camera must be connected to your computer. That is generally done with a USB cable, which is usually supplied with the camera. Another requirement is that your computer recognizes your camera and "knows" what to do when it senses the camera. Does the picture-loading process start automatically, asking you which pictures you wish to download?

If your picture does not automatically open in an image editor, you might need to install software that came with your camera. This may be located on a computer disc packaged with the camera, or it may install directly from the camera. If you insert the disc into your computer (or plug in the camera), you should simply have to follow the installation instructions.

You can also download an image editor from the Internet. Refer to either Appendix B (if you are using a Macintosh computer) or Appendix C (if you are using a Windows computer). If you are having trouble, contact your school facilitator (school-attending students), the manufacturer's help line, or a professional computer repair shop. Once your software is installed, you should be ready to download your picture from your camera to your computer.

If your computer asks you if you wish to download all of your pictures or if you wish to select specific ones, then make your choice. Of course, if this is your first (and only) picture, then choose the only one there.

Once you have made your choice, a special program called an image editor should automatically pop up. If you are using a Windows computer, you should be able to view your pictures in the Windows Photo Gallery. If you are using a Macintosh, you should be able to see the pictures using Preview. If an image editor does not automatically pop up, then check the installed applications on the computer to see if one is available. If not, you may need to find and install new software. You might want to look at some free open source software like GIMP, which can be found at www.gimp.org. It's sort of like a free version of Photoshop. (Tutorials are available on the GIMP site.)

You should be able to see your picture in the image editor. Later in the course, you will be learning how to use the image editor to improve your pictures, but for now simply save your picture on your computer's hard drive.



My Photographic Journey

AAARRRRRRRGH!!! I lost it!!!

I lost my picture! I was downloading it into my computer when suddenly my computer crashed! Now I have to go take the picture again.

Luckily for me, I only lost one single picture. I was able to replace my lost picture quickly. I'm glad I didn't lose a bunch of pictures.

I have learned my lesson. I am going to make a special folder on my computer and title it DP25S. I am also going to make sure that I make a backup of my DP25S folder onto an external hard drive so that, in the future, if my computer crashes again, I will have a backup copy of all my work.

Also, to be sure that I don't accidentally ruin my original picture, whenever I am editing a picture, I will make a copy first. Then I will edit the copy. If I accidentally ruin the copy, I can always start again with another copy of the original.

You can learn from Oscar's mistakes. Make sure that you make a special folder in which to store your pictures for this course. Also, like Oscar, make sure that you have a backup copy of all of your work for this course. Use an external hard drive or backup on CDs or DVDs.

Lesson Summary

Congratulations! You have just viewed your first picture, both on your LCD monitor and on your computer. This will be the first of many pictures that you will take for this course. Make sure that you save your picture on the hard drive of your computer. Make sure that you back up all of your pictures on a regular basis. You don't want to endure the pain of losing all of your work due to a complete computer failure.

Take a few minutes to admire your work. Do you like your first picture? Are there ways in which it can be improved?

LESSON 4: CRITIQUING YOUR WORK

Introduction

You may or may not like your first picture, but keep in mind that most pictures can be improved. One of the most important ways to learn to improve your pictures and to mature as a photographer is to learn how to critique your pictures.

In this lesson, you will

- critique and suggest improvements for a picture using basic photography guidelines

Guidelines for a Critique

“Critique” means to examine your picture to identify its good points and to find areas where the picture can be improved. Critiquing is very important because it helps you celebrate your successes and improve as a photographer. There are several fundamentals to cover, beginning with “subject.”

Subject

A good picture should have a clearly defined and recognizable subject. This picture has a clearly defined subject. It is the zebra.



This picture also has a clearly defined subject.



The subject need not be only one object. In this example, a bunch of objects make up the subject. There are many tools hanging on the workshop wall but, together, they make up a single subject—a collection of tools. What is the subject in this picture?



You may be confused by this picture. If you can't easily identify the subject, don't feel bad. In fact, this picture does not contain a well-defined subject. There are several objects in the picture but none of them is prominent enough to be considered a real subject. As a result, this is a poor picture.

Background

Look at the background of your picture. A good background should support your subject but should not overpower it. A good test is to show someone your picture, allow him or her to study it for a few seconds, and then take the picture away. If he or she can easily remember what was in the background, then the background is probably too powerful. If he or she can clearly remember the subject but cannot remember the background, then your background probably is a good one.

Look at the picture below:



This picture was taken on the beach at Waikiki in Hawaii. It shows a fountain/statue of a surfer who unexpectedly meets a quizzical seal. The surfer and the seal appear to be surprised at seeing each other.

However, the picture is overpowered by the background, including the green ferns, the falling water, and especially the bright red and yellow flowers at the left. This is a good example of an overpowering background distracting from the subject.

Exposure

Exposure simply means brightness or darkness. Most often, the picture should be of average brightness. It should not be too dark or too bright. Here are three pictures:

Too dark – underexposed



Correct exposure

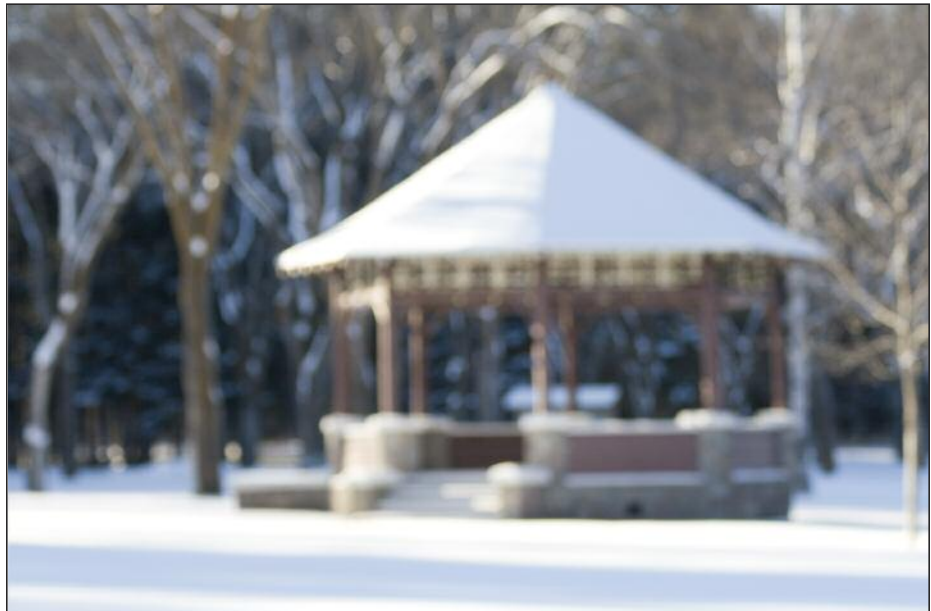


Too light – overexposed



Focus

Focus is also important. The picture, or at least the subject of the picture, should be in sharp focus. Pictures can be out of focus if the camera is moved while taking the picture or because of incorrect camera settings. This picture is out of focus and is not acceptable:



This picture is in sharp focus throughout and is a better picture:



This picture has the subject in focus but the background is out of focus. In this example, selective focus is used to highlight the subject. This is also a good picture.





My Photographic Journey

I remembered that one of my goals is to improve as a photographer. I also remembered that this course is designed to allow me to explore different options if I choose.

I was interested in the idea of having the subject in focus with the background deliberately out of focus. I thought that it was a neat idea and wanted to learn more about it. I did some searching in some photography books and learned that the concept is called “depth of field” and that it’s easily controlled by the aperture of the camera. I learned all about f-stops and shutter speeds too.

Although this is not strictly a part on this course, I found it to be very interesting and useful. Hopefully, I will be able to use my new knowledge about aperture and depth of field in some of the assignments in this course.

Fill the Frame

Many pictures are more attractive if the subject is large and clearly visible. This is called “filling the frame.” Compare the two pictures below:





Both pictures contain the same subject, a group of horses; however, in the first picture, the subject is very small. The subject in the second picture is much larger and clearly fills the frame. Which do you find to be more attractive?

Although there are no absolute rights and wrongs in photography, most people find the second picture to be more attractive.

Level

Finally, a common problem occurs when the photographer fails to notice that the horizon in the background of the picture was not level. This often happens when the photographer concentrates on the subject and fails to notice what is happening in the background. Make sure that the horizon (if there is one in your picture) is level.

The picture below is an example of this. Notice the horizon behind the three people on water skis? The photographer failed to notice how uneven it is.



It is important to understand that photography is an art, so there are no absolute rights or wrongs. You will learn that there are basic rules of photography that will guide you in making good pictures. Sometimes, breaking the rules creates spectacular pictures; however, it is key to learn the rules first and then learn the circumstances under which they can be broken. In the meantime, use the above rules to create your first pictures and you won't go wrong.

Picture Critique Forms

When evaluating a picture, it is helpful to have a list of criteria that you can look for. In the next lessons, you will use the following form to critique pictures, including your own. The form is split into two parts and there is an example provided.

Part A: Analysis: In this part, select the most appropriate response, from Very Good to Needs Improvement. Place an X in the appropriate column for each of the six rows. Below are suggestions about how to determine which of the ratings applies for each category in Part A.

Part B: Explanation: In this part, explain why you selected the choice that you did. Write a short explanation for your choice in each row.

Picture Critique Form

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject	A clearly defined subject is present.	The subject is prominent but other components take away from the subject.	Several components are present but I am not sure which one(s) is(are) the real subject.	There is no clear subject in this picture.
Background	The background supports the intent of the picture and does not overpower the meaning of the picture.	The background does not clearly support the intent of the picture. or The background is good, but a little too overpowering.	The background does not clearly support the intent of the picture. or The background is a little too overpowering.	The background is annoying, distracting, and does not support the intent of the picture.
Exposure	The picture is properly exposed. It is neither too dark nor too light.	The picture is slightly over- or underexposed.	The picture is quite over- or underexposed.	The picture is very over- or underexposed.
Focus	The entire picture is sharp or the subject of the picture is sharp.	The picture (or the subject) is slightly out of focus.	The subject is out of focus.	The entire picture is hopelessly out of focus.
Fill the Frame	The subject is large and fills most of the frame.	The subject occupies a significant amount of the frame.	The subject is small but still clearly visible.	It is difficult to see the subject clearly because it is too far away.
Level	The horizon is completely level.	The horizon is slightly tilted.	The horizon is considerably tilted.	The horizon is completely off-balance.

Part B: Explanation

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.

Here is the picture of the horses again:



An example of how one student completed the Picture Critique Form is found on the following page.

Picture Critique Form

Picture Subject: Horses in a Field

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
	(2 marks)	(1.5 marks)	(1 mark)	(0.5 mark)
Subject	X			
Background		X		
Exposure		X		
Focus	X			
Fill the Frame		X		
Level	X			

Part B: Explanation

Subject: There is a clear subject. Six horses make up the subject.

Background: The rural scene of green grass and the rolling hills complements the subject. Some elements (the hay bale) detract from the subject.

Exposure: The picture is slightly underexposed.

Focus: The entire picture is sharp.

Fill the Frame: The subject occupies much of the picture but a lot of space is used for skyline and the row of grass in front of the subject.

Level: The horizon is completely level.

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.

It is not enough to simply say that you don't like the picture or that you do like the picture. You must support your comments, good or bad.

Of course this is just one person's opinion. Another person may look at the same picture and critique it in an entirely different way. Photography is highly subjective and each person can have a different outlook of the picture. This is acceptable provided that each person provides reasons for his or her critique.

Here is another example of a student critique:



Picture Critique Form

Picture Subject: Grain Terminal

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
	(2 marks)	(1.5 marks)	(1 mark)	(0.5 mark)
Subject			X	
Background		X		
Exposure			X	
Focus	X			
Fill the Frame			X	
Level		X		

Part B: Explanation

Subject: The subject may be the railway track that is prominent in the foreground or it might be the grain elevator in the distance. The subject is not very identifiable.

Background: The clouds in the sky in the background are not overpowering.

Exposure: The picture is quite dark.

Focus: The entire picture, including the foreground, is in focus.

Fill the Frame: Only a small part of the picture is occupied by the grain elevator and the horizon.

Level: The horizon is slightly tilted.

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.



Learning Activity 1.4

Critiquing a Picture

Use the Picture Critique Form found on the following page to critique the two pictures.

Picture 1: Car Wash



Picture Critique Form

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.

Picture 2: Walking the Dog



Picture Critique Form

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.

Compare your results with the responses below:

Picture 1: Car Wash

Picture Critique Form				
Picture Subject: Car Wash				
Part A: Analysis				
Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject	X			
Background	X			
Exposure		X		
Focus		X		
Fill the Frame	X			
Level	X			
Part B: Explanation				
Subject: The subject—a hand washing a red car—is very clear. You might argue that there is some confusion between whether the subject is the hand or the car, but together they show clearly the process of washing a car.				
Background: After looking at this picture and then putting it away, I found that when I tried to recall what the background was, I could not remember. Thus, this is a good background.				
Exposure: I think that the picture is a little bit underexposed. It seems to be a little too dark and could be improved if it was a little brighter.				
Focus: The hand and the car part of the car being washed are in sharp focus. The rear of the car is slightly out of focus. As Oscar discovered when he researched depth of field, this is a good technique to highlight the subject. Since I am not concerned about the rear of the car, the photographer has done a good job of having the subject in focus and the background out of focus.				
Fill the Frame: The car and the hand completely fill the frame. This is well done!				
Level: Although there is no horizon visible to help determine if the picture is level, it appears to be level.				
Total Mark: /12 marks Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.				

Picture 2: Walking the Dogs

Picture Critique Form				
Picture Subject: Walking the Dogs				
Part A: Analysis				
Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject		X		
Background				X
Exposure	X			
Focus	X			
Fill the Frame				X
Level	X			
Part B: Explanation				
Subject: There are many elements in the picture. Clearly, the man walking the two dogs is the dominant element. Unfortunately, there are many other elements in the picture. Overall, however, the man and the dog seem to be the subject. I have rated the subject as "good."				
Background: The complex background is very distracting. There are trees, other people, cars, a bicycle, etc. All of these detract from the subject.				
Exposure: The exposure seems good. There are some dark elements in the picture but they are not too dark and the bright spots, such as the front of the house and the sidewalk, are not too bright.				
Focus: The picture is well focused from the foreground to the background.				
Fill the Frame: The subject occupies a very small portion on the picture. The picture would look much better if the photographer had zoomed in on the subject and eliminated most of the background.				
Level: Although there is no horizon to serve as a guide, the buildings and the sidewalk indicate that the picture is level.				
Total Mark: /12 marks Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.				

Of course, you know that your opinion may differ from the opinion of other people. You may have found similar strengths and weaknesses but you also may have other opinions of the two pictures. It is okay to disagree with anyone's critique as long as you can justify your decision.



Assignment 1.3



Critiquing Your First Picture (12 marks)

When you submit this assignment, your tutor/marker will review your critique and provide feedback.

1. Now it's time for you to critique your own picture. Get the picture that you shot in Lesson 2. If you would rather use a different picture, that's okay as long as it is a picture that YOU shot.
2. Use the Picture Critique Form to critique your picture. Try to be honest with yourself. Don't be too hard on yourself but don't be too easy either.
3. When you have completed your critique, make a copy to send it to the Distance Learning Unit when you have finished this module. Make sure that you keep the original for yourself. You will need it for a later assignment. Please also send a copy of your first picture to the Distance Learning Unit.

This page is blank to facilitate use of the forms.

Assignment 1.3 Picture Critique Form (12 marks)

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
	(2 marks)	(1.5 marks)	(1 mark)	(0.5 mark)
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Total Mark: /12 marks

Select a level for each of the six criteria and provide an explanation of why that level is appropriate for the picture. Two marks for each category and the explanation that supports your selection.

This page is blank to facilitate use of the forms.

Lesson Summary

The word “critique” means to examine your picture carefully, to find areas that can be improved, as well as to identify components that are well done. When you are critiquing, or are having your own photography critiqued, remember that photography is an art form and everyone’s opinion is valid. When your work is being critiqued, try not to become defensive. Rather, carefully consider the suggestions, both positive and negative, and make up your own mind.

NOTES

LESSON 5: CHOOSING YOUR PICTURE CONTENT WISELY

Introduction

We live in an age of very little personal privacy. Digital cameras are almost everywhere, especially if cell phones are included. It seems everyone is capable of taking pictures and even video in almost any conceivable circumstance. It is also easy to make these pictures available to almost everyone via the Internet, but just because you can – should you? What limits should there be?

Creating your own pictures and sharing them with others can be very exciting; however, choosing the wrong subject can cause problems for you. Choosing inappropriate subjects or picture content can even get you into trouble with the law, so it is very important to make sure that you understand what you may photograph and what you may not. In this lesson, you will

- define the purpose and audience for an image
- understand how a still image can convey a message

Good Subjects and “Not-So-Good” Subjects

There are some good subjects and some “not-so-good” subjects. Here are a few examples: If you take a picture of your friend and your friend freely agrees to let you take the picture, then there should be no problem. As well, taking pictures of anyone in a public area is usually acceptable. When people are in a public area, they agree to be photographed simply by their presence in public.

In spite of that, many people don’t like having their picture taken. Although you may be legally entitled to take a picture of someone in public, it is not a good idea to do so if they object. There are also lots of examples in which you may not take pictures. For example, it is illegal to enter private property without permission in order to take a picture. Here are some other circumstances in which it may be unethical or even illegal to take pictures:

- Taking pictures of people against their will.
- Taking pictures that portray people in a bad light by making them appear to be dishonest, stupid, or in some other similar negative situation.
- Taking pictures that illustrate racism, hatred, or other unacceptable values.

- Taking pictures that infringe copyright.
- Taking pictures of another photographer's work and representing it as your own. This is illegal.

All of the above situations can get you into trouble! You may be thinking that the media is filled with plenty of pictures violating the guidelines above. That is true, but there is no agreement that any and all subjects are fair game for photographers. There is plenty of controversy even related to legitimate journalists and where is the line between reporting the news and sensationalism. There are also plenty of lawsuits filed against photographers. In some cases, right and wrong may finally be decided by the courts.

Remember, if you are uncertain about taking a particular picture, it is probably wise to choose another subject. There are millions of subjects in the world. Why choose one that may get you into trouble?

How to Proceed?

Are there very specific rules that can tell you when you may or may not take a picture? Sometimes, but not always. There are many guidelines, however, which can be very useful to you. Often, common sense is a good indicator of what you should or should not do.

The best way to make sure that you don't find yourself in trouble is to develop your own personal code of conduct. This code of conduct is a written document that tells you what you can and cannot do as a photographer. A well thought-out, written code frees you from constantly having to decide whether or not it is acceptable to take the shot.

How can you develop a code of conduct? You may not have to start from scratch: all school divisions have policies for dealing with student behaviour, including instances of bullying and the use of Internet and email. Most school divisions in Manitoba have placed their student conduct policies on the Internet. Feel free to search for any school division in the province to read their policy.

The Internet in general is a valuable source of information about legal issues related to photography. Simply search using descriptors such as "photography," legal, ethics, code, conduct, and so forth. You can also refer to the sample code of conduct that follows:

Sample Photographer's Code of Conduct

As a photographer, I will show proper responsibility by:

Part A: Subjects

- Respecting every person's rights of dignity and privacy by representing people in a positive way.
- Obtaining permission when taking photographs of persons under the age of 18.
- Not causing anxiety or harm to any person. This not only includes respecting my photography subjects, but it also includes respecting others with whom I communicate online by not cyber-bullying, harassing, promoting hatred, or committing fraud.
- Not taking unfair advantage of any person, but particularly those people who are incapable of taking care of themselves. This includes not using the person for unfair personal gain and respecting their rights of dignity and privacy. (See above)
- Respecting any confidential or personal information gained in the process of photographing any subject.
- Respecting people's differences regarding age, gender, race, colour, creed, disability, marital status, or sexual orientation.
- Observing the rights of others while photographing. For example, I will not use a flash during public concerts or plays if it disrupts the viewing pleasure of others.

Part B: Safety and Security

- Ensuring the physical safety of myself and all other persons during the process of taking photographs by taking appropriate safety precautions.
- Respecting national security and public safety by not taking pictures of sites that are of private, military, or government sensitivity. This includes, but is not limited to, obeying all municipal, provincial, and national laws.
- Respecting private property by entering and photographing only when given permission by the property owner.
- Respecting the environment by such means as avoiding defacing, endangering or damaging the environment, revealing the location of an endangered species, etc.
- Not recording or transmitting illegal, confidential, insensitive, or inappropriate photographs, or information by any means.
- Not using the Internet or local networks inappropriately by overloading, spamming, willfully destroying, or manipulating data, hacking, propagating viruses, etc.

(continued)

Sample Photographer's Code of Conduct (continued)

Part C: Personal Gain and Ethics

- Not misrepresenting any situation or scene for personal gain without notifying and/or obtaining the approval of the subject(s).
- Not taking part in any illegal activities such as pirating software, consumer fraud, identity theft, etc.
- Respecting other photographer's work by respecting copyrights and not plagiarizing. This includes not claiming other's pictures as my own work and also acknowledging their ideas (respecting their intellectual property). Also, by adhering to the principles of the Access Copyright tariff and, where appropriate, respecting or using a Creative Commons copyright. (Learn more about Creative Commons at <http://creativecommons.org/>.)
- Freely recognizing any errors in conduct that I have made while photographing and rectifying them, but also knowing and defending my right to photograph as outlined in the Canadian Charter of Rights and Freedoms.



Assignment 1.4



Developing Your Own Code of Conduct (10 marks)

Refer to the code of conduct above and think about what your own code of conduct would look like. Create a draft (rough copy) of your personal code of conduct. It should be applicable to a variety of situations in which you could be involved when taking pictures.

Now you are being considered to be the official photographer of a local sports team. Write a letter to the team organizers explaining how your code of conduct ensures that subjects' safety and security, as well as personal gains and ethics, are taken into consideration.

The letter should include most of the things that you feel are important and are relevant to the local sports team. If you have difficulty with the language and terminology used in the sample above, contact your tutor/marker or learning partner to assist you.

The three categories: subjects, safety, and security, as well as personal gains and ethics, are to be well developed in your letter. At least three points are made about each category (one mark will be allocated for each point for a total of nine marks). The overall letter should be applied to the context of the sports team for one additional mark.



Learning Activity 1.5

Giving Your Code of Conduct a Workout

Read the following three case studies and decide whether each one violates the code of conduct you created. You may choose to revise it now that you are being exposed to the issues related to the code of conduct. In each case, identify the scenario as one of the following:

- A According to my personal code of conduct, I can safely shoot the picture as described in this case study.
- B According to my personal code of conduct, I cannot safely shoot the picture as described in this case study.
- C According to my personal code of conduct, I am not sure whether I can safely shoot the picture as described in this case study, so I will avoid this one too!

As well, in each case study, explain why the picture violates (or does not violate) your code.

Case Study 1

Kabir is a quiet kid at your school who is not good at sports. In physical education class, Kabir stumbles and falls flat on his face. Luckily, you are there to capture the moment with your camera. Your photo of Kabir falling is so amusing that the editor of the student newsletter *The Student Voice* includes it on the front page of the next edition. When the newsletter is distributed, most students find your photo to be very funny. Kabir seems to be embarrassed but does not say anything about the photo.

(continued)

Learning Activity 1.5 (cont'd)

Giving Your Code of Conduct a Workout (continued)

Case Study 2

Les and two of his friends are at the local mall late one Saturday evening. Les has his camera with him and decides to take a few pictures for his next assignment. He asks his two friends to pose for him in front of the food court area. After taking a few pictures, Les asks his friends to strike some funny poses.

Thus, three friends are laughing and happily posing for pictures. A few shoppers walking by seem to be amused. Nobody seems to be too concerned until a security person appears on the scene and asks what they're doing. Les explains that they are simply taking a few pictures for a school assignment.

In a stern voice, the security person tells them that taking pictures is not allowed in the mall. He orders them to leave the premises and tells them that, if they return that evening, they will be charged with trespassing. Les doesn't understand why they have to leave. In his mind, the mall is a public place open to everyone and they weren't causing any trouble.

Case Study 3

Janine, Lisa, and Amy are friends. One day, Lisa and Janine have an argument. Lisa is hurt and upset by some of the things that Janine has said. To get even, Lisa emails Amy a picture that she has taken of Janine. Using an image editor, Lisa has added some unflattering remarks and drawings on top of Janine's face. Amy laughs at the caricature but immediately deletes the email and the picture attached. Lisa also deletes the email and picture from her outgoing mailbox. Soon, the incident is forgotten and Janine never does hear a word about it.



My Photographic Journey

I think that I am starting to catch on to this photography stuff now. The idea is to create really exciting pictures at any cost.

I am so sure that I know what to do that I am going to assess the first case study above. Here is how I would assess the picture:

I think that this is a great picture. It catches that geeky Kabir in action and it's already creating lots of interest. This is exactly the kind of picture that *The Student Voice* needs! I think that the answer is "A – Clearly acceptable according to my code of conduct. I can safely shoot this one."

Am I right?

Here is how you might complete the table:

Case Study	A, B, or C	Explanation
1	B	This case study violates my code of conduct in several ways. Specifically, it represents Robert in a negative light. It causes anxiety for Robert and violates his right of dignity.
2	B	This case study also violates my code of conduct. Although John and his friends didn't seem to be causing any trouble, the mall is not really a public place. It is owned by a private company that has the right to disallow any photography on the premises. This case study does not respect private property.
3	B	This case study also violates my code of conduct. Even although Janine never sees the picture of her that Lisa has made, it is still an offensive picture. It violates Janine's right of dignity. It records and transmits an insensitive photograph and also uses the Internet or local network inappropriately.

How did you do? Did your code of conduct clearly guide you to the correct answer?

Looking back at your answers, were you able to make the right decisions based on your code? If so, great! If not, what do you have to do to your code to make sure that you can understand what you should do in difficult situations?



My Photographic Journey

Oops! Wait not minute! Maybe this is not the kind off picture that I should be taking. Maybe this picture really hurt Robert's feelings. On second thought, I think that I need to change my answer. This example violates my code of conduct because it offends Robert.

I'm starting to see why a code of conduct is so useful to me.

Revise your code if necessary. Then complete the following assignment.



Assignment 1.5



Tough Questions (11 marks)

Part A: My Thoughts about the Paparazzi (6 marks)

You may have read tabloid and newspaper accounts of rich and famous people who are sometimes caught acting in an inappropriate manner. Often, stories of these celebrities are accompanied by photographs taken by photographers called “paparazzi.” In fact, sometimes celebrities are harassed so much by these photographers that they verbally or physically strike out against them. The death of Princess Diana—a high-speed car crash while attempting to flee photographers—is probably the most infamous example of celebrity harassment by paparazzi.

Celebrities claim that they have the right to some privacy and dignity and should not be spied upon and photographed for public view and ridicule. The paparazzi, on the other hand, state that these celebrities owe their fame and fortune to the common people who support them and should expect to share their lives with the public.

Your assignment is to research famous paparazzi and take notice of the celebrities that are photographed and what good or bad comes from the attention to the celebrities. What techniques do the paparazzi use to get their shots and how do the celebrities respond to the paparazzi? Write at least half a page and take a position either supporting or condemning the paparazzi. You must provide examples to defend your position.

You will be marked on this assignment using the following guidelines:

- One mark for indicating your stand either supporting or condemning the paparazzi
- One mark for supporting your stand with your reasons and opinions (up to 4 marks will be allocated for your supporting statements)
- One additional mark for finding support through research. Please provide up to two references that were the basis for your research.

(continued)

Assignment 1.5 (cont'd)

Tough Questions (continued)

Part B: Photo Manipulation (5 marks)

Many of the pictures that you see in magazines and advertisements today have been altered in some way. Frequently, an image editor is used to remove unsightly blemishes on faces, unnecessary background artifacts, and other components that do not add to the purpose of the picture. Although it is common today, it was not always possible to digitally manipulate a picture. The necessary computer software was not developed until the 1980s. One of the first pictures to be manipulated in this way was a picture of a famous Olympic sprinter named Mary Decker.

The objective of this assignment is to give you an opportunity to research the famous case on the photo manipulation of the picture of Mary Decker, which was taken when she fell during a race at the 1984 Olympic Games. The picture shows her after she fell, and an object (the official's walkie-talkie antenna) appears to project from Mary Decker's chin. Some media printed the picture with the object digitally removed. You can search for this photo using a search engine and the key words "mary decker fall photo."

Your assignment is to write at least half-page discussing whether it was acceptable or unacceptable to manipulate this picture. You must provide reasons for your position.

You will be marked on this assignment using these guidelines;

- One mark for indicating your stand as to whether it was acceptable or unacceptable to manipulate the picture.
- One mark for supporting your stand with your reasons and opinions (up to 4 marks will be allocated for your supporting statements).

Other famous examples of photo manipulation include the February 1982 *National Geographic* cover photo of the Egyptian Pyramids, where the pyramids were moved to fit the vertical format of the magazine cover, and a famous O.J. Simpson cover photo in a June 1994 issue of *Time* magazine where he was altered to appear darker and more menacing.

Lesson Summary

In this lesson, you have learned that there are legal, ethical, and moral questions that need to be answered before you take any pictures. Sometimes there is no clear direction, but you also developed your own personal code of conduct to guide you through this tricky area. Your code is a very important step for a beginning photographer because it will serve as a foundation for your photographic judgment through the rest of your life.

LESSON 6: CREATING A PICTURE

Introduction

In Lesson 1, you were just getting started with your camera. You did not worry about what you photographed. Now, you will focus on “creating” a picture; that is, thinking about how your picture should look and what message you will bring to the viewer. You will only shoot a picture after carefully considering what your photograph will look like. In this lesson, you will

- define the purpose and audience for a picture
- create a still image that will communicate a message
- critique and suggest improvements for an image, using given technical and artistic criteria
- select the graphic file format best suited to the end product and purpose of the image

Creating Pictures

In Lesson 1, you took your first picture. Actually, you have probably taken many pictures but this was the first picture that you have taken for this course. When you took this picture, you didn’t worry about the subject, composition, or other aspects of the picture. You simply pointed your camera at a subject and “took” the picture.

This concept of “taking” a picture is as old as photography itself. Another word that has been used to describe this concept is “captured.” A photographer would sometimes say that (s)he “captured” a great image! Both words describe the same action: there was some pre-existing thing that you “took” or “captured” with your camera.

In some societies, people are reluctant to have their picture “taken” or “captured” because they believe that their image is their soul and they will lose a bit of it. No matter what people in these societies think, the concept is the same: there is something out there that already exists; all you do is take, capture, or steal it with your camera.



My Photographic Journey

I was interested in the idea that, in some cultures, people believe that you can steal their soul by simply taking a picture of them. Although it is not strictly part of this course, I decided to do a little Internet search to see if I could find more information about it.

I performed a search on the Internet using the words “picture, steal, and soul” and, sure enough, there was a lot of information about this concept. (Of course, I will add this website to my toolkit because I may decide to go back and look at again.)

Some modern societies, such as some North American and Australian Aboriginal people, believe that at least a little bit of their soul can be stolen by someone who photographs them. The famous North American Chief Crazy Horse, for example, never allowed his picture to be taken during his lifetime.

The idea originated back in the times of the Ancient Greeks and Romans, who apparently believed that mirrors reflect one’s soul, and that by breaking a mirror you could damage your soul. Some people today still believe that breaking a mirror will give them seven years of bad luck.

I read that at least one Aboriginal photographer of today believes that, if you deliberately or inadvertently steal a little piece of someone’s soul by taking their picture, the only proper thing to do is to place or present the picture in a context of positive growth so that the soul of the subject can regenerate itself. I don’t know exactly what this means, but I believe that it means that the picture should be displayed only in a way that shows respect for the subject.

Whether or not you believe that taking a picture steals a part of one’s soul, it just emphasizes to me what I have learned in the last lesson: when you are photographing people, you must be very sensitive to their culture and beliefs. I already know this because of my code of conduct.

A different concept is to create a picture. When you create a picture, you do not merely accept what exists; rather, you actively decide what your picture should look like and then mould your subject and shooting conditions to match your vision.

While there are many opportunities to be creative when taking a picture by choosing a different angle, changing your shutter speed or aperture, or by other means, creating a picture is a more challenging and artistic endeavour. In fact, “taking” the picture can be considered to be similar to microwaving a packaged dinner, but “creating” a picture could be considered to be like cooking a meal from scratch.

This does not mean that simply taking a picture is unimportant. Taking pictures will always be important and you will take many pictures as you work your way through this course. However, it is when you begin to create pictures that your creative vision will grow and your imagination will soar.

Why Create a Picture?

There are many reasons why you might want to create a picture. You might wish to record a special event, to create a picture as a support for a school assignment, or merely to express yourself creatively. All are valid and important reasons, but this lesson will concentrate on the second one and examine how a picture can be created to support an assignment in another course or school class.

By the way, you are encouraged to use the skills that you acquired in Grade 10 Digital Pictures in other courses that you are taking. Feel free to submit pictures that you have created in this course for credit in other courses. This course is designed to be a support for your other studies, your school activities, and your personal life.

If you are concerned that submitting the same picture for credit in different courses is cheating and not merely being efficient, check with your teacher. When you create a picture, it becomes your “intellectual property” to use as you wish. Before you start creating pictures, you need to know a little bit about types of graphic images. In the next section, you will learn about two of them.

At some time in the future, if you decide to become a professional photographer, you may consider shooting stock photography for profit. Online companies, such as shutterstock.com and istockphoto.com, post pictures submitted by photographers. When clients of the stock company download pictures, the photographer receives a royalty each time the picture is downloaded. Sometimes the same picture can be downloaded hundreds of times.

Stock photography is a very good example of creating pictures because stock photographers often take great pains to create an attractive and profitable picture. Based on an image that they have in their mind, they carefully plan their picture, set up suitable props, and carefully choose the right angle and lighting. They are actually “creating” the picture from an inner vision.

Check out the two stock photography sites mentioned above. As you improve your photography skills, you may wish to become a contributor to a stock photo site and you could even earn a few dollars while having fun doing so.

Two Types of Images

There are many different types of images. The two most common are bitmap and vector images. Here is some information on each one.

1. Bitmap Images

Digital cameras record pictures in the bitmap format. This is discussed in greater detail in the section titled *Size and Resolution*, which you will find later in this lesson.

A bitmap picture is simply a series of rows of tiny colored dots. The dots are so small and there are so many of them that they appear as a smooth graduation from one colour to another. Thus, they can create beautiful pictures of people and scenery. The major drawback of bitmap pictures, however, is that the dots spread apart when the picture is enlarged. If the picture is enlarged too much, the dots are spread too far apart and the picture becomes blurry.

In addition to digital cameras, bitmap images can also be created using painting software. Almost all of the photographs in these course notes are bitmap. Here is a picture of some shamrocks in a bitmap format:



The above picture has been photographed using a digital camera.

2. Vector Images

Vector Images are not composed of tiny dots. Instead, they are composed of geographic shapes such as lines, curves and polygons. These are created by mathematical formulas and are scalable. This means that the vector pictures can be enlarged to very large sizes without any loss of sharpness.

The major drawback of vector pictures, however, is that they have sharp edges between colours and cannot create realistic lifelike pictures. Vector images can be created by drawing software and are more like a drawing than a photograph. Here is a picture of a shamrock in a vector format:



Vector images are much less common in photography than bitmap images. Some image editors will allow you to combine vector images and bitmap images together in the same picture. The picture below, which is also found in Appendix B, was created by placing a vector picture (the arrow and the text) on top of a bitmap picture.



The next thing that you will learn about in order to create pictures is how to select the graphic file format best suited to the end product and purpose of the image.

Graphic File Formats

In this part of the lesson, you will learn about two of the most common formats for graphic files, and the advantages or disadvantages all of each. There are other types of files, but most are less commonly used in digital photography.

While reading your manual you have probably come across different file formats that your camera uses. As well, you have probably encountered different file formats while using your image editor.

A file format refers to the way that your camera or your computer stores files. You can identify the file format of an image by looking at the file extension in the name of a file. It is the part of the file name after the dot “.”.

For example, look at the pictures on your DVD. The picture titled Motorcyclists.tif is a tif file because it ends in “.tif.”



Horses2.jpg is a jpg file because it ends in “.jpg.”



What are these file formats? Are some image file formats better than others? The two most common file formats for digital photography are:

1. jpg (or jpeg) This type of file format is the most common way to record pictures in digital cameras. The files are not large and picture quality is generally quite good. The major drawback of jpeg files is that they are “lossy.” This means that, if the picture is repeatedly opened for editing, a loss of quality will occur each time it is opened. If the file is opened and closed over and over again, the picture will eventually become very fuzzy.
2. tif (or tiff) This type of file format is the second most common way to record pictures. Picture quality is generally equal to or better than the jpg. More importantly, the file can be opened over and over again without any loss of quality. A drawback to the tif format, however is that the files are often larger and more storage space is needed.

Generally, the jpg file format is used for Internet-based applications such as email or web sites. The tif file format is often used for high quality printing. There are, of course, exceptions to this rule.

You may also encounter other types of file formats. If you do, a search of the Internet will give you information that you need. File formats are important to you as a digital photographer. Some cameras will only record tif files whereas other cameras will only record jpg files. Some cameras will record either. If your camera will record either file format, it will have a switch for an electronic setting that will allow you to shoot either jpps or tifs.

As well, some image editors will only accept tif files and others will only accept jpps. Some will accept either format. Sometimes image editors won't tell you that they won't accept a particular file format so, if your picture simply won't load properly, check the file format.

It's worth mentioning that most professional photographers shoot pictures in what is called “raw” file format; actually, there are many “raw” file formats. While this is beyond the scope of our course you might find the Wikipedia entry on this topic interesting (see http://en.wikipedia.org/wiki/Raw_image_format). You might also be interested in the Wikipedia article on image file formats (see http://en.wikipedia.org/wiki/Image_file_formats). Once you have decided about the graphic file format, you need to consider the size and resolution of digital images.

Size and Resolution

How big do you want your picture to be? How big can it be? The answers will depend on a variety of things, such as

- how many megapixels your camera can record
- what you are trying to accomplish with your picture
- whether you are printing your picture or are displaying it on a computer screen
- whether you wish to email your picture
- whether you need an extremely sharp picture or whether it can be a little blurry

If you only have a camera that can only record two or three megapixels, then you will probably not be able to create big pictures. If you do create big pictures, they will likely be quite blurry. Why is this? Digital cameras create “bitmap” pictures. This means that the pictures are actually created by tiny little coloured dots in horizontal rows. These little dots are called pixels.

A 2-megapixel camera has two million dots available to create a picture. This seems like a lot, but a high-quality picture really requires much more. The point-and-shoot camera pictured in Lesson 2 of Module 1 is a 7.1 megapixel camera. (This is printed on the outside of the camera but you can also find this information in the manual.) This 7.1-megapixel camera can create pictures that are composed of 3072 rows of 2304 pixels each. This is a total of 3072 multiplied by 2304 or 7,077,888 pixels. This is about 7.1 megapixels.

Newer cameras have even more megapixels than this. One factor to consider is size. Most cameras will allow you to set your camera for the size of picture that you would like before you start shooting. It may be small, medium, or large.

If you have a low-megapixel camera but set your camera to take big pictures, your camera will spread the available pixels out to create a bigger picture. If you try to make a picture that is too large, the pixels will spread out too much and will become fuzzy.

If your camera can record even more pixels (such as a 10-megapixel camera), you will have enough pixels available so that you can spread them out and avoid blurry pictures.

A second factor to consider is resolution. Your camera may also allow you to set the resolution that you wish. By controlling both the size and the resolution, you can create small pictures with low resolution, high pictures with high resolution, or any other combination.

High-resolution pictures will look sharp and low-resolution pictures will look fuzzy. When would you want small pictures of low resolution and when would you want large pictures of high resolution? Computer screens are of low resolution. As well, it takes a long time to send a large picture by email, so if you are sending pictures this way you probably want to use small low-resolution pictures. Sending high-resolution pictures to be viewed on a computer screen is a waste because computers cannot display high-resolution pictures.

The same is true for creating a website. Web designers use small low-quality pictures because they load quickly when someone accesses the website. If you wish to make paper prints of your pictures, then you will need to create high-resolution pictures. Prints of low-resolution pictures do not look sharp. Of course, if you are making enlargements of your pictures, the higher the resolution, the better!

There are two places where you can control the size and resolution of your pictures:

- **Your camera:** Your camera manual will explain to you how to set the size and resolution of the pictures that you take. You should remember, however, that once you set a low size or low resolution, your pictures cannot be converted into large-sized high-resolution pictures again. So if you think you might like some beautiful enlargements to frame and put on your wall, set your camera to the biggest size and highest resolution that it can record.
- **Your image editor:** Your image editor may allow you to change the size and the resolution after you have taken the picture.

It's a really good idea to shoot the biggest and best quality pictures that you can and reduce the pictures in size or resolution later if you need to.

Picture Creation Criteria

Excellent pictures don't just happen—they are planned in careful detail. The following form lists a set of criteria you should carefully consider when creating a picture.

Picture Creation Form

General Criteria

Purpose:

(What is the purpose of your photo? What are you trying to accomplish?)

Target Audience:

(Whom is the picture intended for? How are you trying to make them feel, think, imagine?)

Subject/Props:

(What is your primary subject? Are there any supporting subjects? Would any props assist to emphasize your subject(s)?)

Background:

(What background would support your purpose but not be too overpowering?)

Criteria Related to Mood

Exposure:

(Do you need average exposure (not too bright, not too dark)? Perhaps a very dark underexposed picture, or maybe overexposed?)

Focus (Sharpness):

(Should your picture be sharp throughout or should only some parts be sharp for emphasis?)

Scope (Fill the Frame):

(What should you include in your picture? What should you leave out? How close should you zoom in order to leave out unimportant components but still capture the important ones?)

Prose/Arrangement:

(How should you pose or arrange your subjects for best effect?)

Graphic File Format:

(What is the best graphic file format for this picture? Should it be bitmap or vector, high or low resolution, compressed or uncompressed? If you need help with this, reread the sections on "Graphic File Formats" and "Size and Resolution" earlier in this lesson.)

Other Considerations:

This list uses many of the same photography concepts as your Picture Critique Form from Lesson 5. One new addition is the “Graphic File Format.” When you create a new picture, you will need to decide what graphic file format you wish to use to save your picture.

This will depend on what you are planning on doing with your picture. Are you emailing it to a friend? Then a low-resolution jpg is best. If, on the other hand, you plan to make enlargements that are suitable for framing, then you will want to save it as a high-resolution tiff.

Creating a Picture, Example 1: Blood Pressure

Gilles is doing a project in health education/physical education about the effects of performance enhancing substances on human health. He wishes to highlight the effects of steroids on blood pressure and would like to include a picture of someone having his or her blood pressure measured. Gilles carefully considers the nine criteria and writes down his intentions for each category.

Picture Creation Form

General Criteria

Purpose:

To show blood pressure being measured by medical instruments, specifically a sphygmomanometer (blood pressure cuff).

Target Audience:

The picture will be used to add visual impact to my health/phys-ed assignment and ultimately to show my teacher that I have developed an understanding of the topic.

Subject/Props:

The centre of attention of the picture must be a sphygmomanometer (blood pressure cuff) being used to measure a person's blood pressure.

Background:

This should be plain and simple so it will not detract from the message.

Criteria Related to Mood

Exposure:

This should be average—not too bright and not too dark.

Focus (Sharpness):

The picture should be in sharp focus throughout.

Scope (Fill the Frame):

In order to eliminate any distracting elements, I will zoom in close. Also, recalling my code of conduct, I do not want any human face in the picture in order to respect the privacy of the subject.

Prose/Arrangement:

The subject's arm should be flat on a table, as that is the proper way to measure blood pressure.

Graphic File Format:

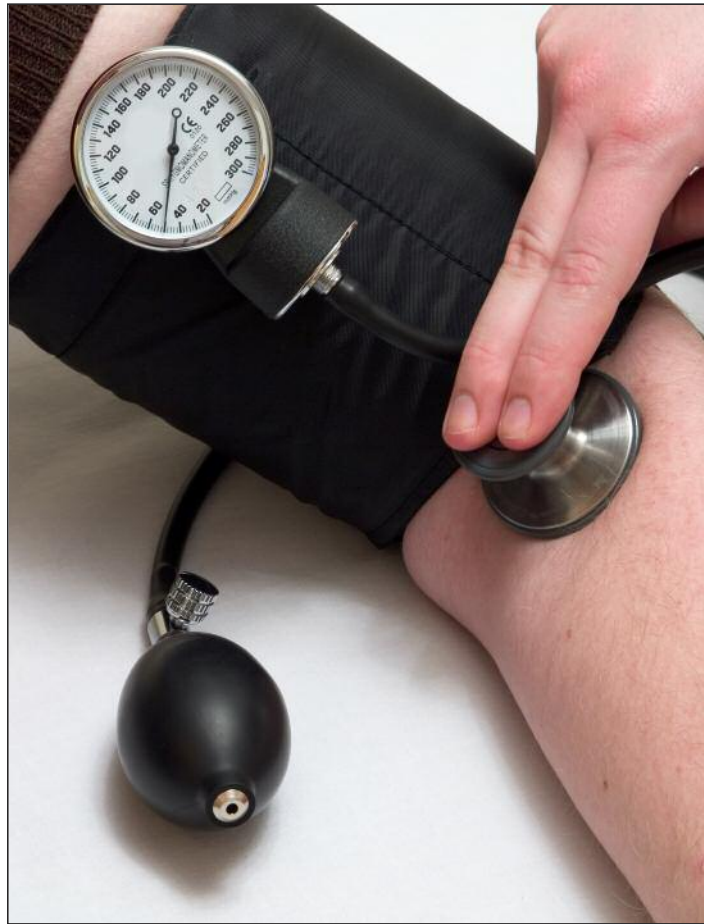
I will include this picture in my written report; therefore, I will use a high-quality tiff file so that I can get the very best quality print that I can. I will use a bitmap image, as this is the format that my camera produces.

Other Considerations:

None that I can think of at this time.

After considering his needs, Gilles decides to set up a plain tablecloth on the kitchen table at his house. There is lots of nice, warm light streaming in from the nearby window. He borrows a sphygmomanometer and stethoscope from a family friend who is a nurse and recruits two friends, one to supply the arm and the other to hold the stethoscope. Gilles sets the stage, zooms in close, carefully focuses...and shoots the picture.

Here is the picture that Gilles created.



Did Gilles achieve his goals?

Creating a Picture, Example 2: Car Trouble

Dana is preparing a presentation for a school project. The topic of the presentation is “Personal Safety.” Although she would like to include all aspects of personal safety, Dana would like to focus on the value of carrying a cell phone to call for help if one’s car breaks down in a remote location. She would like to include a picture.

Dana decides to use the Picture Creation Form to organize her thoughts. Here is how Dana completed her form.

Picture Creation Form

General Criteria

Purpose:

To create an attention-grabbing picture of a stranded motorist using her cell phone to call for help.

Target Audience:

I will be presenting this to my classmates and my teacher.

Subject/Props:

The subject will be a stranded motorist, so I will need a model to act as the motorist, as well as a cell phone and a car.

Background:

The disabled car will be the background and the stranded motorist with her cell phone will be the subject in the foreground.

Criteria Related to Mood

Exposure:

The subject and her cell phone should have an above average exposure in order to stand out. The background is less important.

Focus (Sharpness):

The subject and her cell phone need to be in sharp focus. It is not critical for the background to be in sharp focus.

Scope (Fill the Frame):

The three critical elements that must be present are the model, the cell phone, and the car. To eliminate all other distractions, I will zoom in on these.

Prose/Arrangement:

To emphasize that the car has had engine trouble, I will have the hood of the vehicle raised with the model looking into the hood while talking on the cell phone.

Graphic File Format:

I will project the image on to a large screen using a digital projector so I should use a high-resolution picture, either tiff or jpg. I want to start with the highest possible resolution, since the projector will enlarge my picture.

Other Considerations:

None that I can think of at this time.

Now that Dana has made her choices regarding the purpose, composition, and technical aspects of the picture, she can proceed to shooting the picture.

She recruits a friend who has a cell phone and a car. Together, they park the car and raise its hood. Her friend stands in front of the car with the cell phone to her ear. As her friend looks into the engine compartment of the allegedly broken-down car, Dana stands behind her and the vehicle. She moves in close to eliminate unnecessary and distracting background objects, presses the shutter, and takes the picture.

Here is the picture that Dana has created. Do you think that she managed to create a picture that meets her needs?



Creating a Picture, Example 3: Two Motorcycles

Brandon's father and uncle both like to ride their motorcycles. Brandon knows that his father's birthday is coming soon and he would like to get his father a special present. Brandon knows that his father has mentioned in the past that he does not have a nice picture of him and Brandon's uncle together with their motorcycles. Brandon asks his father if he would like a picture of the two brothers riding their motorcycles. His father quickly agreed. He said that it would be the best birthday present he ever received.

Brandon used the same form for Picture Creation criteria that the others used. Here is how he completed it.

Picture Creation Form

General Criteria

Purpose:

To create an attractive picture for my father's birthday.

Target Audience:

My father and I are sure that, if the picture turns out well, we will want copies made for his brother and other family and friends.

Subject/Props:

The subject will be my father and uncle riding their motorcycles. I will also need the motorcycles.

Background:

I decided to find a quiet country road someplace out of town where I can take the picture as the two brothers ride by. The background would be the surrounding fields and trees in the countryside.

Criteria Related to Mood

Exposure:

Because my father and uncle are very proud of their shiny bikes, I will use a very brightly exposed picture to reflect light off the shiny chrome and paint of the bikes. I should therefore shoot my picture on a bright, sunny day.

Focus (Sharpness):

The subjects (the two brothers and their motorcycles) should be in sharp focus. It is not as important for the background to be in focus.

Scope (Fill the Frame):

Although the dominant element of the picture would be the two men on their motorcycles, I also want to include a significant amount of the background to emphasize the loneliness of the two motorcycles against the flat prairie.

Prose/Arrangement:

I would like to have one of the two brothers slightly ahead of the other rather than having them side-by-side so that both will be clearly visible.

Graphic File Format:

I want to make printed enlargements of the picture so I will use a high-resolution tiff format in an 8 x 10 inch size.

Other Considerations:

I am aware that there are safety considerations: if the two brothers are riding their motorcycles, then the photographer would have to ride in a vehicle alongside them. Otherwise they might be blurry as they travel past. Because it's a portrait, they also don't want to wear their helmets.

After considerable thought and discussion with his father and his uncle, Brandon decided that the best way to shoot the photograph was to have the two brothers riding their motorcycles down a quiet country road while he rode alongside them in another vehicle. His mother agreed to drive him in her car. While the two brothers rode their bikes very slowly in the left lane, his mother drove Brandon in her car slightly ahead of them in the right lane. With his seat belt securely fastened and then the camera strap around his head (in case he dropped the camera out the window), Brandon pointed his camera out of the car window, focused on the two brothers, zoomed out slightly to include some background, and took the picture.

Here is Brandon's picture of his father and uncle.



Do you think that his father would be happy to receive this picture?

Creating a Picture, Example 4: Veteran’s Cemetery

Megan’s grandfather was a war veteran, so when Remembrance Day came around this year, Megan volunteered to be part of the team that would conduct the annual Remembrance Day service at the school. She felt sad because so many of the war veterans were now growing older and were dying. As a part of the service, Megan agreed to find or create a meaningful picture.

Megan thought about what kind of picture she could create that would bring meaning to the sacrifice made by her grandfather and other people like him. On her way home from school one day, Megan walked by the local veterans cemetery and noticed that there were many gravestones marking the graves of war veterans. She was struck by the uniformity of the gravestones as well as their arrangement in neat and straight rows. She thought about this for a moment and then decided that the plainness and linear arrangement of the hundreds of stones was very much like soldiers standing at attention in a parade square.

Megan decided that, by taking a picture of the rows of gravestones to be shown at the Remembrance Day service, she could demonstrate to her classmates the sacrifices made during the war. Here is how Megan completed the Picture Creation Form:

Picture Creation Form

General Criteria

Purpose:

The purpose of the picture is to show that the war veterans were, in death, as in life, in a military-like arrangement. The purpose is also to show that there are numerous veterans who are growing older and dying.

Target Audience:

My target audience will be all those present at the Remembrance Day service. This includes students, staff, veterans, and invited members of the public.

Subject/Props:

The subject will be the rows upon rows of plain grave markers—all similar in appearance and arranged in straight rows.

Background:

The background was not critical. It should not be overwhelming but there should be some kind of background present.

Criteria Related to Mood

Exposure:

If anything, the exposure should be slightly dark to reflect the sombre message of the picture.

Focus (Sharpness):

The gravestones, or at least those closest to the camera, should be sharp.

Scope (Fill the Frame):

The frame should be almost completely filled with gravestones, leaving very little background in order to emphasize the large number of stones in the cemetery.

Prose/Arrangement:

I will photograph the stones from a very short distance, and from a position very close to the ground. This will emphasize the stones as the subject. Also, in keeping with my code of conduct, I will shoot the stones from the back to exclude the names of the deceased veterans. I do not want to have the audience reading the names on the closest stones, as that could be distressing for family members in the audience.

Graphic File Format:

I will be projecting the image onto a large screen at the service so I should choose a high-resolution tiff with a large file size.

Other Considerations:

It is important that I emphasize the large number of gravestones. To do so, I should focus on the gravestones in the front row, but at a slight angle so that all of the other gravestones can be seen on either side.

This is the picture that Megan took. Do you think that she achieved her purpose?



Creating a Picture, Example 5: Women of Distinction

The bulletin board at Debra's school has a poster announcing the annual "Women of Distinction" award. Debra decides to nominate her French teacher, Mme. Roy, because Mme. Roy had such a positive impact on Debra's life.

The application form suggests that including a picture would be helpful. Debra decides to include a picture of Mme. Roy in the application. To help her, Debra completes the form for picture creation criteria as follows:

Picture Creation Form

General Criteria

Purpose:

The purpose of the picture is to add impact to the application for "Woman of the Year" for Mme. Roy.

Target Audience:

The picture is intended for the judging committee for the competition. The picture should portray Mme. Roy as a bright, enthusiastic, and friendly teacher.

Subject/Props:

The subject should be Mme. Roy. She should be placed in a school setting, perhaps in front of a chalkboard.

Background:

The background could be as simple as a chalkboard.

Criteria Related to Mood

Exposure:

The picture should be of average exposure. There are no special requirements for exposure.

Focus (Sharpness):

The subject, at least, should be in sharp focus.

Scope (Fill the Frame):

The subject should be prominent in the picture, but the background should include a school setting so that the judging committee knows that Mme. Roy is a teacher.

Prose/Arrangement:

The pose is not critical but it is important that Mme. Roy be presented as a happy, smiling person. The judging committee will look for a bright, happy personality.

Graphic File Format:

Since the application is to be on paper, I chose a small-colour, high-resolution printable tiff.

Other Considerations:

A smile is a must.

Here is Debra's picture. As you can see, Debra designed a picture with a bright, smiling, happy teacher in a classroom setting. Do you think that Debra achieved her goal?



Lesson Summary

You have now taken a very important step in your journey as a photographer. You have learned that “taking” a picture can be fun and useful but “creating” is even more challenging. You have seen some examples of picture creation. Now, it is time for you to actively create your first picture.

NOTES

LESSON 7: CREATING YOUR FIRST PICTURE

Introduction

The previous lessons were just about getting started with your camera, how to critique pictures, and how to create a picture. Now, it is time to put all your skills to work. In this lesson, you will

- define the purpose and audience for a picture
- create a still image that will communicate a message
- capture a still image with a digital camera
- select the graphic file format best suited to the end product and purpose of the image
- display an original graphic image
- critique and suggest improvements for an image, using given technical and artistic criteria
- accept critique of an image and make changes based on the feedback

You will begin by designing your picture from the ground up to make it show and say what you want it to. You will decide what you need and then you will set the stage. Only then will you actually shoot your picture. Of course, you will then critique your creation and also learn from your critique.



Learning Activity 1.6

Picture Creation Critique

1. Read Oscar's latest journal entry below.
2. Critique Oscar's picture using the nine picture creation criteria:

Purpose	Focus (Sharpness)
Target Audience	Scope (Fill the Frame)
Subject/Props	Prose/Arrangement
Background	Graphic File Format
Exposure	Other



My Photographic Journey

It was late December and I noticed that the lights on the trees in front of the Manitoba Legislative Building were particularly colourful this year. I decided that I would try to capture the beautiful lights.

I was reading a photography magazine and found an interesting article about using a slow shutter speed to capture night scenes. I thought I would give it a try. I also decided to use this as my assignment for Lesson 8 in my digital pictures course.

Even though the weather was not extremely cold, I dressed warmly because I knew that I would soon feel the cold, standing outside with my camera. I found a safe location to stand and set my camera up on a tripod. The tripod was necessary because, at a very slow shutter speed, even the slightest bit of camera motion would ruin my picture. Before I began, I completed the Picture Creation Form so that I would know what I needed to do.

I had to think carefully about the purpose of my picture. Although I knew that I wanted to capture the beautiful coloured lights, I wasn't quite sure exactly how I wanted to do that. After some thought, I realized that I wanted to capture the little coloured lights in the foreground with the Legislative Building in the background. The Picture Creation Form was very helpful because it forced me to decide exactly what I wanted to do.

I also thought about the target audience. In this case, I guess the target audience is me. I wanted to see if I could create a beautiful picture with nice, coloured lights in the foreground and a brightly lit building in the background. In a way, it was a challenge that I created for myself. I just wanted to see if I could expand my photographic skills.

One by one, I filled the empty blanks in my Picture Creation Form. I thought about the subject and the props. At first, I was confused about whether the subject was the coloured lights in the foreground or the giant Legislative Building in the background. After some thought, I clearly understood that my challenge was to capture the tiny, coloured lights. They were my subjects.

(continued)

After this understanding, the question about the background was already answered. The Legislature is brilliantly lit at night and would serve as a wonderful background for my brightly coloured little lights.

Exposure was a bit of a problem for me at first. I soon realized that my picture would have to be taken after sunset: the little coloured lights would be invisible during the day. Thus, my picture would have to be underexposed. However, I did not want it to be too dark. I wanted there to be enough light to see the trees that the lights were placed on as well as on other objects in front of the building.

One by one, I filled in the blanks in the Picture Creation Form. Sometimes, I was not sure exactly what I wanted to do but I went ahead anyway because I believe that, sooner or later, I will learn more about photography. Just getting the picture done was my goal at this time.

I did some reading in a photography book that I borrowed from the library and discovered that there are several ways to reduce the exposure enough to shoot pictures at night. I decided to use a slower shutter speed. I used the book and my camera manual and got the exposure just right for a nighttime shot.

I really liked the idea of focusing on the tiny coloured lights in the foreground but still including a brightly lit Legislative Building in the background. So, for the scope of my picture, I included the lights on the trees in the foreground as well as the entire Legislative Building. I tried to include the Golden Boy at the top of the building, as I thought it would look goofy if the top of the building were cut off. The building is quite high, so I had to zoom out all the way and stand far back to include the statue.

When considering the pose/arrangement, I thought that it was important to have the subject (the lights on the trees) front and centre. Regarding other considerations, I decided that it was important to shoot the picture after the sun had set so that the tiny little lights would stand out well.

Here is my picture. How do you think I did?



How Did Oscar Do?

On the following page is a sample of how one person might complete the Picture Critique Form to give Oscar some feedback:

Picture Critique Form

Picture Subject: Legislative Building

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				X
Background			X	
Exposure				X
Focus	X			
Fill the Frame				X
Level				X

Part B: Explanation

Subject:

There is no distinct subject in Oscar's picture. The Legislative Building is large and dominant; however, there are lots of other objects that might be considered to be the subject. There are decorated trees with tiny lights in the foreground, some lamp posts, vehicles, and even a distracting "No Parking" sign. Overall, the Legislature is the most dominant subject. If the lights on the trees are supposed to be the subject, they are very small and hard to see.

Background:

The background is almost entirely filled with the building and the sky. Together they are too overpowering and distract from the subject.

Exposure:

If the picture was taken after sunset, it is very overexposed. The building and sky are very bright but the tiny coloured lights are very faint.

Focus:

The entire picture seems to be in good focus from the foreground to the background.

Fill the Frame:

If Oscar meant for the tiny lights to be the subject, they do not occupy a very large part of the picture. In fact, they only occupy a small part. Oscar could have zoomed in much more on the lights.

Level:

The picture is slanted.

Oscar has made three errors in his picture:

The first error is a poorly defined subject. Although Oscar clearly wanted the tiny coloured lights to be the subject, they only occupy a very small portion of the picture. He needs to zoom in much closer to the coloured lights in the foreground.

The second error is the exposure. Although Oscar took the picture after dark, it is overexposed, making it appear as if it was daytime and also reducing the emphasis of the coloured lights.

The third error is the slanted horizon.

Oscar doesn't need to worry, however. The picture can be easily improved by making three simple changes. They are

- moving in much closer to his subject, the coloured lights
- decreasing the exposure by adjusting his camera to a slower shutter speed
- holding the camera level

There are many ways to change the exposure of your pictures. Almost all cameras have a manual mode that allows you to increase or decrease the shutter speed or the aperture. On many cameras, you can make the picture brighter or darker by using "exposure compensation". You can also change the ISO setting. You will find instructions on how to do all of these in your camera's manual. It's a good idea to also read about this in a book about basic photography.

Fix It Up!

Oscar decided on a "redo." After all, this course is all about learning and improving as a photographer, and the journey is just as important as the destination.



My Photographic Journey

I talked to my tutor/marker about my picture. I felt bad that I had done such a poor job. My tutor/marker, however, was not unhappy at all with my picture. She said that the most important thing was that I recognized that I could learn more about photography. She said that I was progressing well on my journey and I should not be dismayed if my journey was incomplete. In fact, she encouraged me to relax and to enjoy the journey. The fun of learning about photography is more important than the final product.

Realizing now that photography was more of a journey than a destination, I set out on the road again. I returned to the Legislature and made three important changes: I moved my camera much closer to the coloured lights, I decreased the exposure slightly by turning the shutter speed dial on my camera, and I made sure that I held my camera level. Here is the second picture that I took:



(continued)



My Photographic Journey

Wow! I am really impressed with the improvement in my picture. I can see the brightly coloured lights and they are front and centre in my picture. They really grab the viewer's attention. Also, I just love the brightly lit Legislative Building in the background. It provides a great background to the decorated trees. The underexposed picture also eliminates much of the distracting junk that was in my previous picture.

I like this picture so much that I am now using it as the wallpaper for my computer screen.

I think that I merit a "Very Good" for the subject, background, exposure, focus, and level. I am not so sure about "Fill The Frame." The trees with their coloured lights do not exactly fill the frame but I think that they are as large as they should be to include the entire building and the Golden Boy. After reflecting about this for a while I have decided that the "Fill The Frame" is also very good.



Assignment 1.6



Your First Creation (11 marks)

Oscar is right: photography is a subjective art. This means that an opinion of a work is as important as following rules. Sometimes, there is no right or wrong.

For your final assignment in Module 1, create a picture that you design, critique, and improve if necessary. Use the Picture Creation Form and the Picture Critique Form to help you to assess your work.

When it is time to submit this assignment, you will submit the following parts:

1. Your completed Picture Creation Form. (Use the blank form on the following pages or, if you want to electronically submit your assignment, the form is available in the learning management system (LMS).)
2. Your completed Picture Critique Form. (Use the blank form on the following pages or, if you want to electronically submit your assignment, the form is available in the learning management system (LMS).)
3. Any interim pictures that you did to reach the final stage.
4. Your final picture.

There is one sample critique form provided in this lesson.

This page is blank to facilitate use of the forms.

Assignment 1.6 Picture Creation Form
(5 marks—1/2 mark for each item planned)
(This form may need to be duplicated or it is available in the learning management system (LMS).)

General Criteria

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

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Assignment 1.6 Picture Critique Form (6 marks)

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Respond to each of the following. If it was not applicable in your photograph, indicate the reason for your explanation. There will be one mark allocated for each of the six items below.

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

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Lesson Summary

You have now taken a very important step in your journey as a photographer.

You have learned to take control of the pictures that you create, rather than just haphazardly shooting whatever subject appears in front of you. You are getting your picture to do what you want it to and exercising your creativity at the same time!

Congratulations! You are really making progress!

NOTES

MODULE 1 SUMMARY

It's hard to believe that you have already come to the end of the first module. You have learned so much about photography.

You started by simply taking a picture and then you progressed to creating a picture. You learned lots about planning a picture and also about critiquing your own work. You also learned much about the ethics of photography – what you may shoot and what you should not.

Most importantly, you have set some goals for your photography career and learned about how to assess your own work based on parameters that you set. You are well on your way to becoming a great photographer! Well done!



Submitting Your Assignments

It is now time for you to submit Assignments 1.3 to 1.6 to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 1 assignments and organize your material in the following order:

- Module 1 Cover Sheet 2 (found at the end of the course Introduction)
- Assignment 1.3
- Assignment 1.4
- Assignment 1.5
- Assignment 1.6

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES

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NOTES



GRADE 10 DIGITAL
PICTURES (25S)

Module 2: Manipulating Your Pictures

Field Validation Version

MODULE 2: MANIPULATING YOUR PICTURES

Introduction

Digital cameras do a great job of capturing or creating pictures, even in fully automatic mode; however, sometimes you might want to improve your pictures or apply artistic touches to pictures after you have taken them. This module will help you manipulate your pictures after you have downloaded them to a computer.

You will find that this module does not teach you how to use editing tools. Rather, this module provides advice to help you express yourself creatively and show you how to use your skills and imagination to decide what you want (or need) to do. Then you can use your problem-solving skills to learn to use the tools. Also, the learning activities will give you opportunities to apply and practice new learning skills.

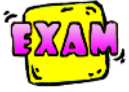
You will be encouraged to explore new territory that suits your interests and abilities.

Module 2 Assignments

When you have completed the assignments for Module 2, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Module 2 Assignments		
Lesson	Assignment No.	Name of Assignment
Lesson 1	Assignment 2.1	Completing the Cycle
Lesson 2	Assignment 2.2	Basic Fixes
Lesson 6	Assignment 2.3 Assignment 2.4	Adding Effects to Your Pictures Putting It All Together

Writing Your Final Examination



You will write the final examination when you have completed Module 2 of this course. The final examination is based on Modules 1 and 2, and is worth 25 percent of your final mark in the course. To do well on the final examination, you should review all the work you complete in Modules 1 and 2, including all the learning activities and assignments. You will write the final examination under supervision.

LESSON 1: UPDATING YOUR PHOTOGRAPHY GOALS

Introduction

In Module 1, you learned that reflecting on **what you know**, determining **what you want to know**, and **setting goals** is very important when learning about photography. Now, you should take the opportunity to revise your goals to become a better photographer. In this lesson, you will

- define the purpose and audience for an image
- conceive of an image that will communicate a message

The Self-Reflection Cycle—A Review

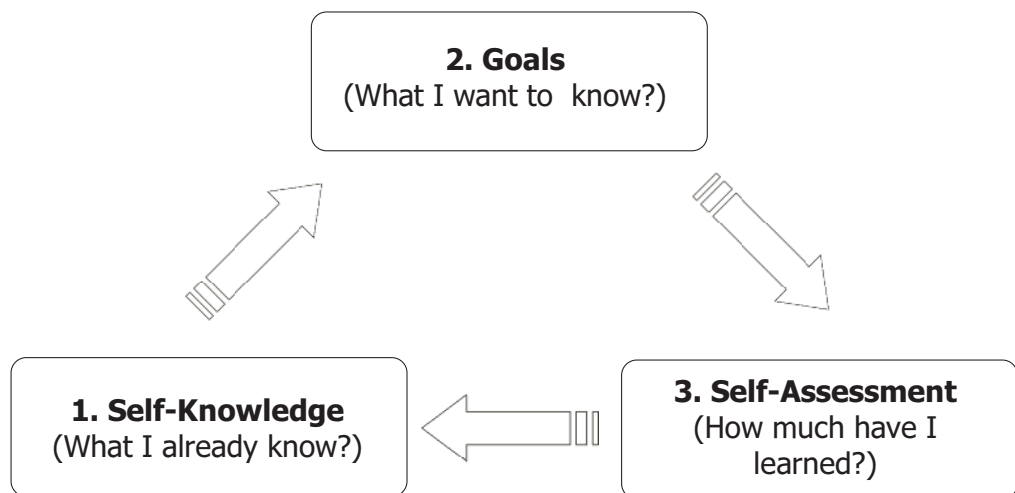
In Module 1, you learned how to reflect about what you know and have accomplished in photography.

By self-reflecting, you first learned about yourself, how much you know, what skills you have, etc. This is your **self-knowledge**.

Next, by considering your self-knowledge, you set some **goals** for your photographic journey.

Finally, after working towards your goals for a while, you examined those goals to see how you were doing. This is called **self-assessment**.

You also learned that these three steps take place in a cycle, as follows:



You have already done the first two steps in the cycle:

1. Self-knowledge – you did this by jotting down your thoughts in Module 1.
2. Goals – You organized the thoughts that you jotted down into some goals. Then you sent your first set of goals to the Distance Learning Unit in Assignment 1.2.

Now you can move to the third step in the cycle: self-assessment. Once again, you can do it through self-reflection.



Assignment 2.1



Completing the Cycle (4 marks)

In Module 1, you began completing a chart (see pages 8 and 9).

1. Retrieve the copy of the chart from your notes, which you have already completed.
2. Find a quiet place and examine your goals. Ask yourself the following questions:
 - a) Have I completed any of my goals? Which ones?
 - b) Do I still have some goals that need some work? How so?
 - c) Are there some new goals that I could work towards?
3. Using the information gathered from the questions above, complete the form, "My Photography Goals," found on pages 8 and 9.
 - a) In the first column, write the goals that you set in Module 1. If there is not enough space in the boxes provided, then just write a word or short phrase that summarizes each goal.
 - b) In the second column, place a yes or no to indicate whether you have achieved that goal.
 - c) In the third column, if you think that the goal is no longer useful to you, put a yes in that box.
 - d) The fourth box is for you to put comments that explain how you have either achieved your goal, or why you are choosing to discard it.

(continued)

Assignment 2.1 (cont'd)

Completing the Cycle (continued)

Note: if you wish to include more than three goals, please attach a separate paper or note them on the back of this sheet. If you are using this form electronically, you can add more rows to your table. You will only be given marks for three goals, but you are encouraged to share any others with your tutor/marker.

4. When you have considered Part A carefully, complete Part B by
 - a) writing the goals that you have not yet completed
 - b) adding new goals that you have thought of during your self-reflection
5. Finally, think about how far you have come since you developed your first set of goals. Are you making progress on your goals? Complete Part C, by placing a checkmark (✓) in the appropriate box and then providing an explanation for your choice.

My Initial Photography Goals

(half-mark for each point)
(Please submit this with Assignment 1.1 for your tutor/marker to assess.)

Self-Knowledge (what I currently know):

Example 1: I know my pictures are sometimes blurry.
Example 2: My favourite pictures are of those with people.

2.

2.

3.

Goals:

Example 1: I need to learn how to focus my camera.
Example 2: I want to take pictures for my school yearbook.

1.

2.

3.

My Photography Goals

Part A (1.5 marks—1/2 mark for each comment about your previous goal)

My Previous Goals	Did I Achieve It? (Y/N)	Will I Discard It? (Y/N)	My Comments

Part B (1.5 marks—1/2 mark for each goal identified)

Goals Yet To Be Accomplished/New Goals

1.

2.

3.

Part C (1 mark—for explaining your selection)

When I compare my previous goals (Part A) to my current goals (Part B), I feel that my progress is:

Excellent Great Good Fair Poor

Explanation:

This page is blank to facilitate use of the forms.



My Photographic Journey

How am I doing on my goals from the first module? I wrote them in the first column of Part A of the “My Photography Goals” form. They were

1. to become a professional photographer
2. to learn how to operate my camera
3. to improve my pictures

Did I accomplish them? When I thought about it, I realized that I had made lots of progress but these goals were the kind that would need more time to accomplish. They are good goals, but are long-term goals.

So, I wrote them down again in Part B, “Goals Yet To Be Accomplished/New Goals.” I put a “no” in the Accomplished column and the Discarded column and wrote in the Comments column that I realized the goals I had chosen were long-term and would need to continue to work on them.

I decided to refine my three original goals a little bit. To begin my journey towards becoming a professional photographer, I added a new goal. I would begin reading photography magazines to see what kinds of different careers there are. I began by reading a magazine called *Canadian Photography*. I found an interesting article about fashion photography.

So, my fourth goal in Part B was “To read about careers in photography magazines.” I think that I have made some good progress learning to operate my camera. I have already started to learn about shutter speed and aperture and I’m starting to learn about depth of field.

I see that my camera has a button called ADOF (Automatic Depth Of Field). I think that I want to learn more about this so my fifth goal will be “to learn about ADOF”.

(continued)

Finally, my third goal from Module 1 is to improve my pictures. I see that we are going to use an image editor. I was surprised to learn that most pictures coming directly out of the camera need some editing to improve them. I am glad to hear this because I always thought my pictures were just poor pictures. Now I am looking forward to editing my pictures to make them look better.

Finally, for Part C, I think that I am making good progress on my goals so I put an "X" in the little box beside "Good." I selected this choice and in my explanation I stated that I thought it was the best choice because I had definitely improved and don't feel like my work is "poor" or "fair," but I need to do more to feel like I can call my progress "great" or "excellent."

Don't feel bad if you have not accomplished all of your goals from Module 1. Your photographic journey will take some time and some goals are more easily accomplished than others.

Summary

Now that you have a better picture of where you are going, move on to Lesson 2 and see how you can make your pictures really stand out!

LESSON 2: IMAGE PROPERTIES

Introduction

Generally, pictures taken by digital cameras are often

- too dark or too light
- slightly off colour
- lacking in contrast
- too busy (they contain extra unneeded elements)
- too fuzzy (they are not sharp)

Here you will modify a picture that you created in order to improve the properties of a photograph. In this lesson, you will

- define the purpose and audience of an image
- create a still image that will communicate a message
- capture a still image with a digital camera
- manipulate a digital image to create a new image by using image properties
- critique and suggest improvements for an image, using given technical and aesthetic criteria

Image Editing Software

An image editor is a computer software program. After you download pictures to your computer, you can open your pictures in the editor and adjust various image properties.

There are literally hundreds of image editor programs to choose from. Some are free or cost very little, but these often have limited capabilities. *Photoshop* is considered the standard image editor, but it is very expensive. The manufacturer of your camera might have included an image editor with your camera. Check to be sure.



My Photographic Journey

How I found that the image editor that came with my camera was difficult to use. The instructions seemed to be confusing. I decided to use a different image editor so I performed a search on the Internet. I simply typed in “free image editor” and I got thousands of hits.

I decided to give *Picasa2* a try, although I was also intrigued by a free open-source software package called *GIMP*. They were both free to download so I knew that I was not violating my Code of Conduct. It didn't take very long to download and to install on my computer. *Picasa* runs on pretty much any computer.

Wow! *Picasa2* Is really neat! It is easy to use and I can adjust the brightness, colour, sharpness, and contrast of my pictures. I can also easily crop my pictures.

That's not all: with my free download of *Picasa2*, I get some free web space on the Internet where I can post my pictures for my friends and family to see. It even sends emails to my friends and family to invite them to come look at my pictures.

Editing my pictures, posting them on the Internet, and sending email indications is all easily done simply by moving sliders or clicking on buttons.

Oscar has decided to use a free image editor called *Picasa*, which he found on the Internet. Be careful when you download files from the Internet, however, because less reputable sites might infect your compute with malware, or send you unwanted spam.

Below, you will find links to five certified image editors:

1. **Name:** *Picasa*

URL: www.picasa.google.com

Description: Freeware image editor from Google. Version 3 runs on Windows, Mac OS X, or Linux. If you would like more information on using *Picasa*, refer to

Appendix C: Using the *Picasa* Image Editor on a Windows Computer, which is found at the end of this course.

2. **Name:** *iPhoto*
URL: *iPhoto* comes with every Macintosh computer
Description: If you would like more information on using *iPhoto*, refer to **Appendix B: Using the *iPhoto* Image Editor on a Macintosh Computer**, which is found at the end of this course.
3. **Name:** *LightBox*
URL: <http://www.lightboxeditor.com/>
Description: *LightBox* has an attractive user interface that is simple and straightforward, and offers intuitive slide-bar adjustments for your images. It also features split-screen views to help you compare your images before and after the corrections have been made. It includes simple tools that can correct red-eye, sharpen, crop, re-size, and add borders and print to your photos.
4. **Name:** *Photo! Editor*
URL: <http://pho.to/editor>
Description: *Photo! Editor* is a basic photographic correction utility with a few professional quality tools. It has all of the basic enhancement tools to adjust brightness, contrast, saturation, and colour cast, as well as some retouching or “make-up” tools.
5. **Name:** *GIMP*
URL: <http://www.gimp.org>
Description: *GIMP* is the GNU Image Manipulation Program. It is a freely distributed piece of software for such tasks as **photo retouching**, image composition, and **image authoring**. It works on many operating systems, in many languages.
6. **Name:** Free Photo Editor Reviews
URL: <http://www.techsupportalert.com/best-free-digital-editor.htm>
Description: This site reviews freeware photo/image editor programs and provides links to download the programs.

Editing Image Properties

All of the explanations in these course notes will be based on both *Picasa2* and *iPhoto* as image editors because both are free, reliable, and easy to use. Of course, you may use any image editor that you wish.

Note: As you review the pictures on the following pages, remember you can use the Photo DVD included with this course. This DVD contains large, colour versions of many of the photos contained in this course (all of the pictures in this course are in black and white). So, whenever you see a picture in the course, refer to the same picture on the Photo DVD so that you can enjoy the larger, colour version.

Brightness

Your digital camera actually has a light meter inside as well as a small computer that processes the image inside the camera. When you push the shutter button down halfway to focus your camera, your meter also jumps into action to determine how much light is entering the camera.

If your subject is very bright (such as a scene with sunlight reflecting on white snow), the computer will reduce the amount of light entering your camera by changing the aperture and shutter speed. Sometimes, however, the computer does not get it quite right. Frequently, your picture turns out to be either a little too dark or a little too bright.

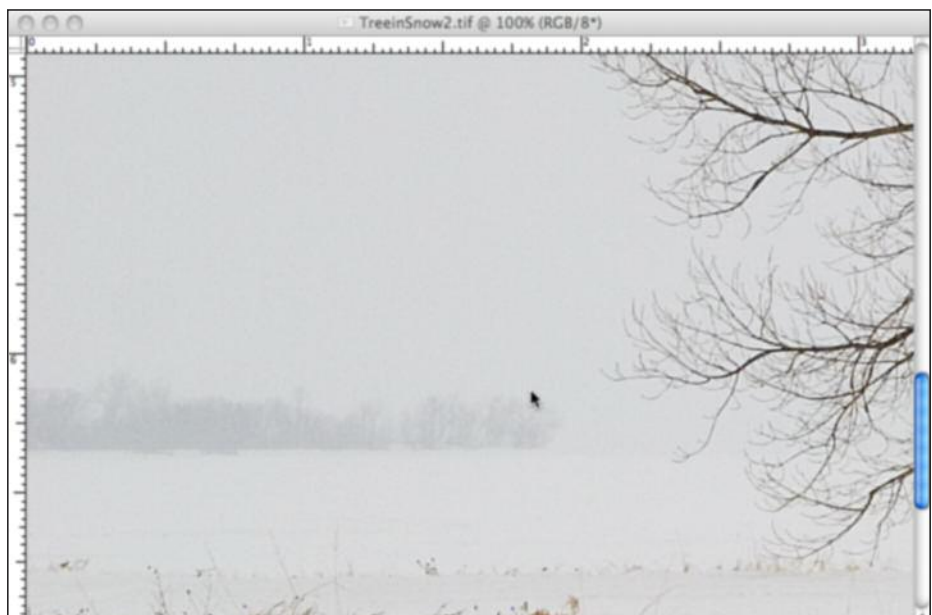
If you feel that your picture is too bright or too dark, you can download your picture from your camera into your computer and use an image editor to adjust the brightness.

Sharpness

Digital cameras sometimes take pictures that are “soft.” This means that the picture areas lack detail. An image editor can be used to sharpen these soft pictures. Here is a picture of a tree in winter:

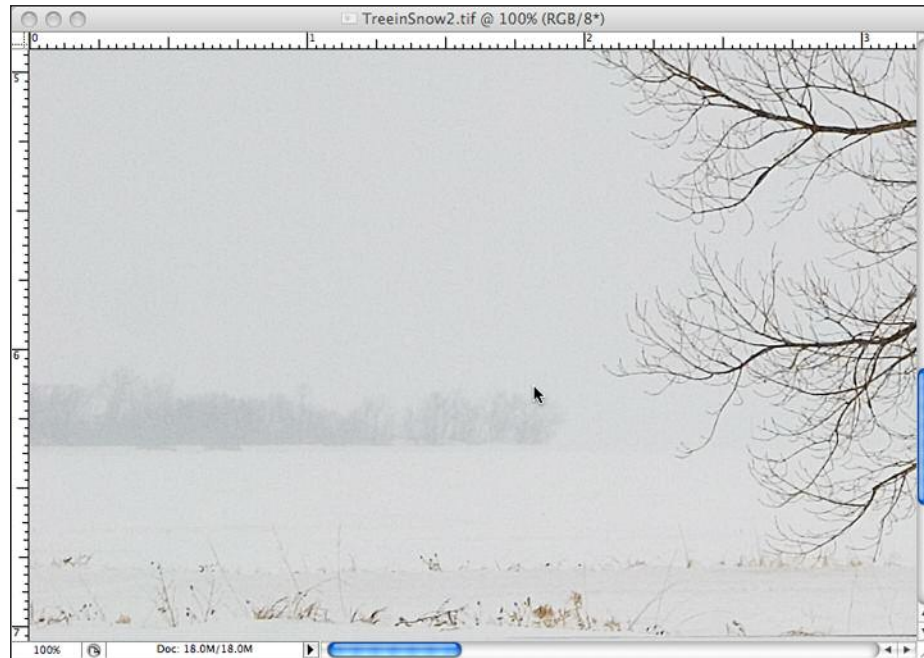


This is a magnified view of the branches of the tree as they appear in the unedited picture:



Notice that they appear slightly soft (or fuzzy)?

This picture shows the same branches after they have been sharpened using an image editor:



Notice that the branches appear to be sharper and better defined?

Images that are out of focus, however, cannot usually be saved. The only way to make sure that your pictures are in focus is to properly focus on the subject when you take the picture.

Colour Balance

An image editor can also be used to adjust the colour balance of a picture. This is sometimes called **White Balance**.

All cameras, regardless if they are digital or film, take pictures that are slightly different in colour. This depends on the lighting conditions. Pictures taken using ordinary incandescent light bulbs, called "tungsten" by photographers, sometimes appear slightly blue overall. Pictures taken under fluorescent lights, however, tend to be slightly brownish or greenish. These are called colour casts and they can spoil your picture, particularly if you have human faces in your picture. Nobody likes a blue or a green face!

This picture of a small ivory sculpture was taken in fluorescent light. It has an ugly brown-green cast to it.

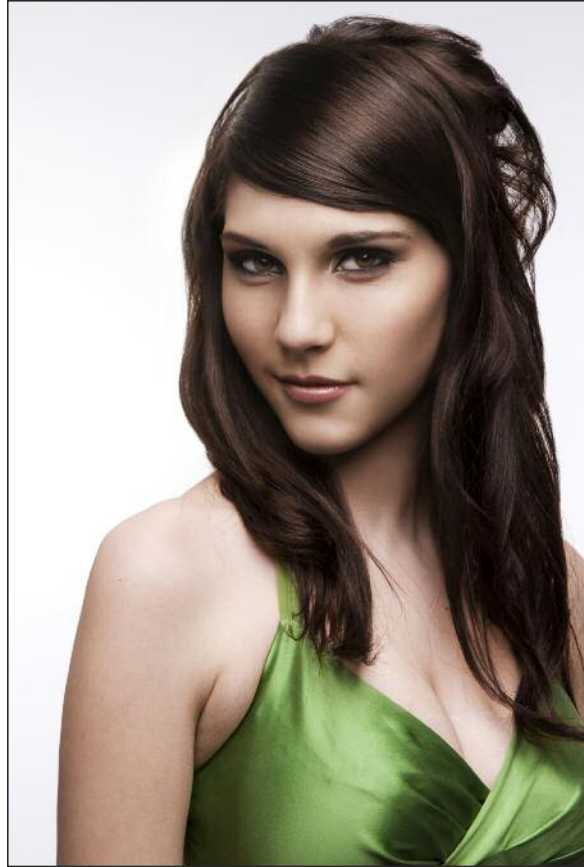
Your camera probably can adjust automatically for these differences in the colour of light. Your camera may have a setting called "Automatic White Balance," which will adjust your pictures. If you are not satisfied with the job that the automatic white balance has done for you, you can also adjust the colour on your pictures using your image editor.

This is the same picture after the colour was adjusted using an image editor:



Contrast

An image editor can also be used to increase or decrease the contrast on a picture. Contrast means the difference between the bright and the dark areas of the picture. Here is a picture with high contrast:



Notice that the model's eyes are very dark but her cheekbones are very bright.

High contrast is often used to emphasize the subject in fashion photography.

This picture, on the other hand, is low contrast:



There is less difference between the dark and the bright areas of the picture. In fact, the cow and the calf hardly stand out from each other or the background.

Transparency/Opacity

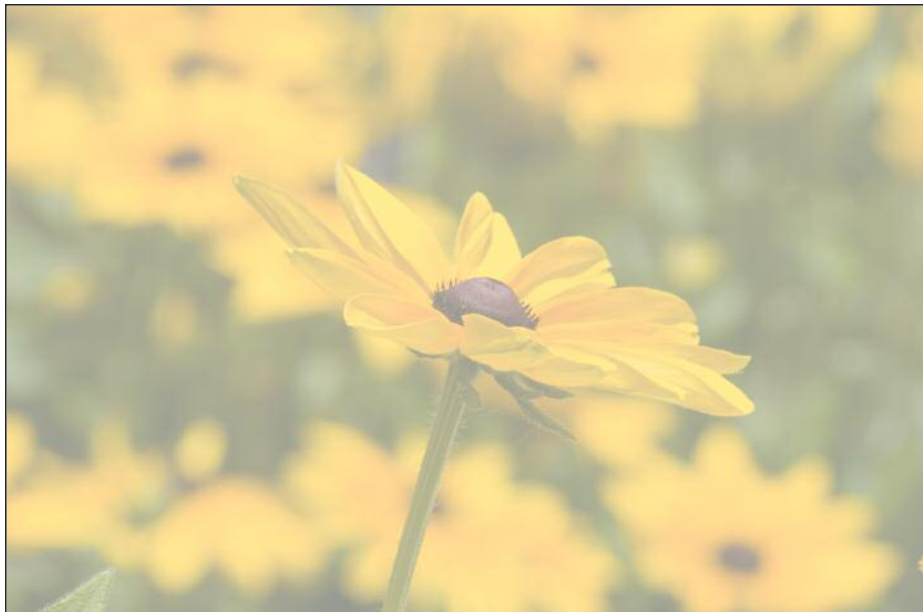
You can also use your image editor to make your pictures more transparent or more opaque. Opacity and transparency are at opposite ends of a continuum: if an image is 90% transparent, then it is 10% opaque, and vice versa. Transparency and opacity will come up in a future lesson using layers in editing images.

Saturation

Finally, you can use your image editor to increase or decrease the saturation. A picture that is highly saturated has dark, rich colours. A picture that is desaturated has colours that are pale and bleached. If the picture is completely desaturated, then it is a monochrome picture (black and white). Here is a saturated picture (unedited):



Here is a picture that is slightly desaturated:



Here is a fully desaturated picture:



As you can see, an image editor can be used to make a variety of improvements and changes to your pictures.



Learning Activity 2.1

Breaking In Your Image Editor

1. Grab your camera and find three subjects. Don't be concerned about what the subject is. As you did in Module 1 Lesson 2, choose any subject that you wish.
2. Put your camera into fully automatic mode and take a picture of each subject. Try to take your pictures in a variety of lighting conditions. For example, take one inside under tungsten bulbs, one outside in bright sun, and one outside in the evening when it is getting dark.
3. Next, download your three pictures to your computer.
4. Examine your pictures carefully. Are any of them too bright (overexposed) or too dark (underexposed)? Are any slightly off colour? How about a little bit fuzzy?
5. One at a time, load each of your three pictures into your image editor. For each picture, adjust the sliders controlling each of the above six image properties from side to side.
 - Start with the brightness slider. Drag it all the way to the right and then all the way to the left. Repeat for the other five image properties.
 - How did you do? Did this simple exercise give you a feel for how the editor works?

Examples of Edits

Example 1—Snowshoes

Sarah belongs to the local Winter Club and is in charge of producing its monthly newsletter. One of the club's favourite activities is snowshoeing. Sarah would like to include a picture of snowshoes in this month's issue of the newsletter. She sticks a pair of wooden snowshoes into a snow bank and takes the following picture:



Sarah examines her snowshoe picture carefully. Although she is generally pleased, she sees some things that need improvement. Sarah first notices that the picture has a slight blue cast. She opens the picture in her image editor and adjusts the colour slider until she feels that the blue cast has been removed. This is how the picture appears after she has changed the colour from blue to white:



Sarah also believes that the picture is a little too dark. This is confirmed by the histogram in her image editor (a graph measuring the distribution of red, green, and blue pixels in a picture). Most of the pixels are shifted to the left (or the dark end). She brightens up her picture by moving in the brightness slider to a brighter setting. Her picture is already looking much better. Here is how it appears so far:



Finally, Sarah thinks that her picture lacks punch. It seems dull and faint. To improve this, she increases the saturation of the colours. Here is her final result:



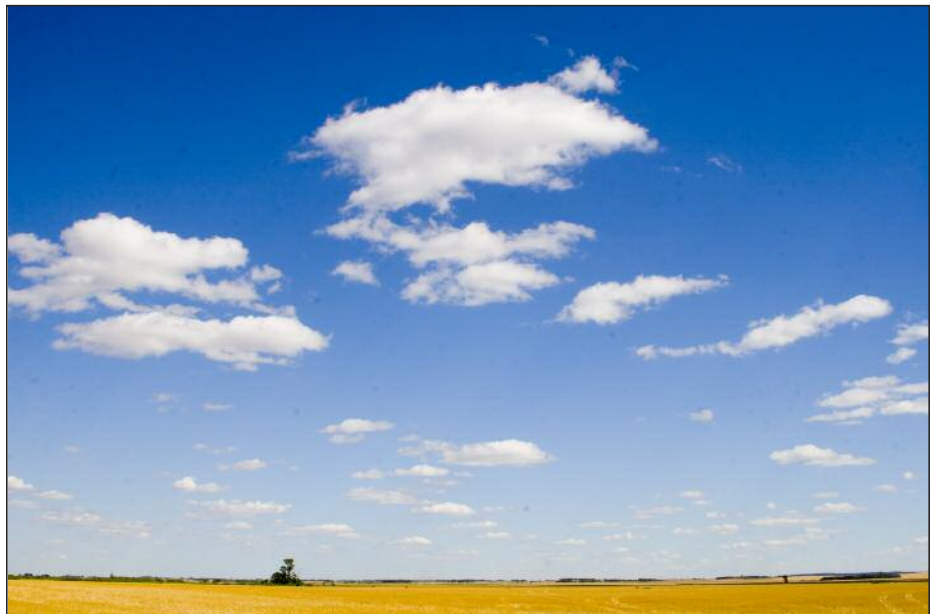
Do you agree that her picture looks much better than the original?

Example 2—Prairie Sky

Chithra would like to take a picture to include in her project on Canada's Prairie Provinces. She takes her camera out into the countryside on a bright summer day and takes the following picture:



Chithra is quite pleased with her picture except that the bright sun has washed out most of the bright colours. Chithra opens her picture in her image editor and increases the saturation a little bit by moving the saturation slider to the right. Here is the result:



Chithra is very happy with her picture and feels that there is no need for any more adjustments. Do you agree with her?

Example 3—Motorcycles

Not all image properties are manipulated to correct problems. Sometimes image properties are altered to create a special effect. For example, an image editor can convert a colour picture to a monochrome (black and white). Here is the picture of the two brothers riding their motorcycles:



Here is in the same picture converted to a monochrome:



This was done by simply moving the saturation slider all the way to the left. Many people prefer monochrome pictures to colour pictures because the subtle shades of gray tone stand out more clearly. Which do you prefer?



My Photographic Journey

I wanted to take a picture of my house to send to my family back home to tell them what life was like in this country. Here is the picture that I took:



I think that it's a great picture. I would agree, though, if you told me that it's a little bit too dark.

Oops! It looks like I forgot to take down my laundry before I took the picture.

The picture is easy to fix. All I have to do is move the brightness slider a little bit to the right and voila ...

(continued)

Here is the picture after I have brightened it up a little:



The colours look a little faint. I think that I will increase the richness of the colours by moving the saturation slider to the right. Here is the result:



(continued)

Finally, my socks on the clothesline seem to be a little bit too blue. I think that I will adjust the colour by moving the colour slider away from the blue end (left) to the yellow end (right).



There is my finished picture of my house in all its glory, including my grass roof, my beautiful round door, and a crooked little chimney. Isn't it beautiful?



Assignment 2.2



Basic Fixes (24 marks)

1. Review the photos you have taken since you started this course. Choose any photo(s) that you have taken that you know could benefit from some basic fixes.
2. After you have selected your picture(s), examine your picture(s) carefully and note any image properties that need to be adjusted.
3. You will find a form titled "Basic Fixes" at the end of this assignment. In the section for each of the image properties, state whether each property is acceptable or not. For those that are acceptable, place a checkmark beside the word "acceptable." Then, explain why it is acceptable. For the properties that you indicate are not acceptable, place a checkmark beside the words "not acceptable" and give a brief explanation of the problem. (if you are using multiple images, you need to create a "Basic Fixes" sheet for each photo, and clearly mark on the sheet which photo it belongs to). Do not leave any part of the form blank.

You may need to duplicate or photocopy the "Basic Fixes" form if you are selecting multiple photos for this assignment. This form is also available as a download at <http://www.edu.gov.mb.ca/k12/dl/downloads/index.html>.

You must make basic fixes to all six of the properties listed. You may have to select several photos in order to adjust each property (i.e., photo #1 might require a change in brightness and colour only; therefore, you will need to find additional photos to use to edit other properties like sharpness, contrast, transparency, or saturation).

(continued)

Assignment 2.2 (cont'd)

Basic Fixes (continued)

For each of the six properties that are not acceptable to you,

- a) in a short phrase or two, explain why it requires some adjustment
- b) make the necessary adjustment to your picture(s) using your image editor (Make sure you save it under another file name, as you will be required to send both the original AND the adjusted picture(s) in to the Distance Learning Unit.)
- c) describe the adjustment(s) that you made

When you have completed this module, you will be sending this assignment for assessment. At that time, you will send in the following parts:

1. Your original picture(s)
2. Your adjusted picture(s)
3. Your completed "Basic Fixes" form(s)

Marking Rubric

You must make adjustments to six properties (Brightness, Sharpness, Colour, Contrast, Transparency/Opacity, and Saturation).

You will be graded as follows for each of the six properties.

If your property needs adjustment:

- Identify properties that need adjustments (1 mark)
- Explain why an adjustment is needed (1 mark)
- Describe the necessary adjustment (1 mark)
- Carry out the necessary adjustment (final picture) (1 mark))

For a total of 24 marks.



My Photographic Journey

In my practice, I have wanted to work on my goal of learning how to operate all of the controls on my camera. I was particularly interested in learning about depth of field and the ADOF button, so I shot a picture of an old school with a commemorative stone marker in front of it. This is how my picture looks:



My picture looks okay. I like the composition with the stone commemorative marker in front of the old building. Some of the technical components need fixing though, so I think this picture is a good choice for my “basic fixes” assignment:

- First of all, the exposure is way too dark. I’ll need to boost that a little.
- The white balance is too blue. I’ll need to change that too.
- The picture looks a little washed out. I think that I’ll increase the contrast a little bit.
- Finally, I don’t think that I want the post at the left to be in my picture. I think that I will crop it out.

(continued)

I will still have to select another picture, because after I fill in this Basic Fixes Form, I will still have to demonstrate an adjustment of the properties of sharpness, transparency/opacity, and saturation. For now, I'll work on the first picture. My Basic Fixes Form for this photo is found below.

Also, even though it isn't required in this assignment, I cropped the picture to remove the fencepost. Here is my final version of the picture:



Now I have to find another picture or two to demonstrate my adjustment of the other three properties and fill in the Basic Fixes Forms for the additional picture or pictures!

Check out my Basic Fixes Form.

Assignment 2.2: Oscar's Sample Basic Fixes Form (12/14 marks)
(page 1 of 2)

(Please Note: Oscar will have to use additional picture(s) to meet the requirements of sharpness, transparency, and saturation.)

Brightness

Acceptable

Not Acceptable

Why it is not acceptable:

This picture is too dark. I can tell this by looking at it. Also, the histogram is too far to the left.

Adjustments I made (if required):

I moved the brightness slider to the right until the picture looked better and the histogram moved to the centre.

3 marks

Sharpness

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

0 marks

Colour

Acceptable

Not Acceptable

Why it is not acceptable:

The picture appears to be too blue.

Adjustments I made (if required):

I moved the colour slider to the right until the picture appeared more natural.

3 marks

Assignment 2.2: Oscar's Sample Basic Fixes Form
(page 2 of 2)

Contrast

Acceptable

Not Acceptable

Why it is not acceptable:

The picture appears to be washed out.

Adjustments I made (if required):

I moved the contrast slider to the right.

3 marks

Transparency/Opacity (Recommended software is GIMP, see page 15.)

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

0 marks

Saturation

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

0 marks

Here is how Oscar's tutor/marker might have graded his work:

Oscar correctly identified three properties of his picture that did not need any correcting. They were sharpness, transparency/opacity, and contrast. He scores one mark each for a total of three marks out of three marks so far.

Oscar also correctly identified the three properties that need adjustment: brightness, colour, and contrast. He scores one mark each for identifying them and one mark each for explaining how he adjusted them. This earns him another six marks. Finally, the second picture that he sent in shows clearly that he actually make the proper adjustments so he gets another three marks.

So far, his mark is 12/24. When Oscar completes the Basic Fixes Forms and makes changes that demonstrate he has adjusted the remaining properties in another picture(s), he can earn up to an additional 12 marks.

A blank Basic Fixes Form can be found on the following pages. Don't leave any box blank; fill in each one carefully. You will be marked on how thoroughly and accurately you complete the form. If you feel the image requires no modifications, indicate that on the form and share your reasons for why the image needs no modification.

This page is blank to facilitate use of the forms.

Assignment 2.2: Basic Fixes Form (page 1 of 2)

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Brightness

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Sharpness

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Colour

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Assignment 2.2: Basic Fixes Form
(page 2 of 2)

Contrast

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Transparency/Opacity (Recommended software is GIMP, see page 15.)

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Saturation

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Lesson Summary

You have now learned that pictures that come out of your camera are not perfect.

They need a little work to be brightened, sharpened, and so forth. You have also learned that an image editor can often be used to greatly improve your pictures.

NOTES

LESSON 3: USING EDITING TOOLS

Introduction

In the previous lesson, you learned that you could make dramatic improvements to your pictures using an image editor to adjust full-scale properties such as colour saturation and sharpness. Image editors can also be used to alter only a specific area of a picture.

Tools such as the “Straighten” function or the redeste tool correct obvious problems such as a crooked horizon or eerie glowing eyes in the dark. Others, such as the crop tool, can improve the composition of your picture by removing extra unnecessary components. In this lesson, you will

- manipulate a digital image to create a new image by using editing tools
- critique and suggest improvements for an image, using given technical and aesthetic criteria

The Basic Tools

The Straightening Tool

Sometimes when photographers take a picture, they get so interested in their subject that they forget to make sure that the camera is level. As a result, the horizon in the picture is not level. Here is an example:



Fortunately, a slanted horizon is easy to fix using an image editor. Many image editors use a slider control, similar to the brightness or colour sliders that you are already familiar with. Both *iPhoto* (for the Mac) and *Picasa2* (for Windows) use a slider. If you use *Picasa2*, you will have to click the Straighten button first. Here is how the tilted picture appears after it has been straightened:



In most image editors, moving the slider to the left rotates the picture counter-clockwise and moving the slider to the right rotates it clockwise. After you have opened your picture in your image editor, move the slider in the appropriate direction until your picture seems level.

The Cropping Tool

Your picture can also be improved sometimes if it is cropped. To “crop” a picture simply means to cut out a small area of the picture that contains the main area of interest. The other parts of the picture, which sometimes contain less interesting things, are discarded. The cropped area “enlarges” to keep the same picture dimensions after the crop. Consider this picture:

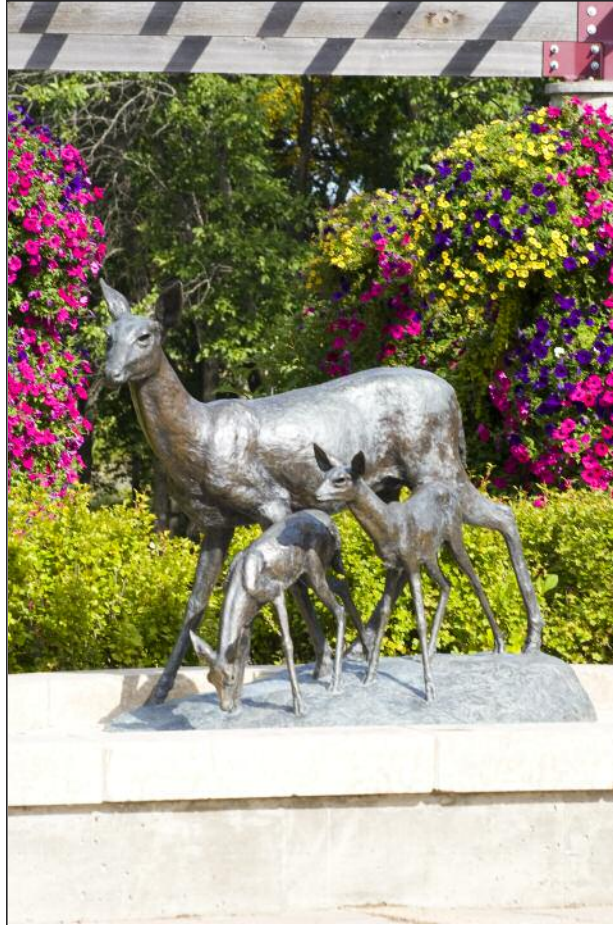


This picture of a Manitoba road sign shows that someone has been shooting at the sign: it contains bullet holes. However, the bullet holes are difficult to see because the sign is quite small. Most of the picture, in fact, is a boring background. Since only the sign is of interest to us, the sign itself can be cropped and the rest of the picture discarded.

Click and drag your crop tool diagonally from upper left to lower right across the more interesting part of your picture (the part that you want to keep) and press the Return/Enter key. Your picture now contains only the area of interest and the rest has been thrown away. Here is what the cropped road sign looks like:



Notice that only the sign has been retained. Don't crop too much, however, because you are actually discarding some of the pixels and the remaining pixels have to spread out to fill in the picture. This can make your picture fuzzy if you crop too much. Compare the trees in the background in the cropped and uncropped pictures for an example. Here is another example. This picture of a statue of a mother deer and her twin fawns was taken at Eleanor Kidde Park in Brandon, Manitoba.



The picture of the deer is okay, but the wooden trellis at the top of the picture and the cement platform at the bottom do not add much to the picture. In fact, they distract from the deer. Simply cropping the picture to include only the deer (excluding the trellis and the cement) improves the picture, as you can see here:



Redeye Removal

Many image editors will also remove “redeye.” You have probably seen redeye in some pictures. It occurs when someone takes a picture of a person at close range using a flash. The bright light from the flash bounces off the retina of the subject’s eyes and back to the camera again. This causes the subject to appear as if his or her eyes are glowing red.

In animals, it is known as “greeneye” because the retina in animals is different from humans. (This is what causes the eyes of animals to glow in vehicle headlights after dark.) Many image editors have a redeye tool. They are easy to use. Simply select the redeye tool and then click once on each of the subject’s eyes.

Lesson Summary

Well done! You are quickly becoming an experienced photographer. You have now learned how to correct obvious problems and, even more importantly, you are learning how to enhance your pictures too. Now that you have a good “basic” picture, it is time to see if you can make it soar!

NOTES

LESSON 4: COMPOSITION AND VISION

Introduction

As you already know, photography is both an art and a science. There is more to good photography than just the technical part. Here, you will spend a little time looking at the artistic component of photography in more detail.

In this lesson, you will learn more about composition (creating art). You will also learn some great techniques and tips for making your picture more interesting. Simple techniques, however, are not enough to make great pictures. Developing your photographic “vision” is very important if you wish to become an outstanding photographer.

In this lesson, you will

- define the purpose and audience for an image
- create of a still image that will communicate a message
- critique and suggest improvements for an image, using given technical and aesthetic criteria

Composition Techniques

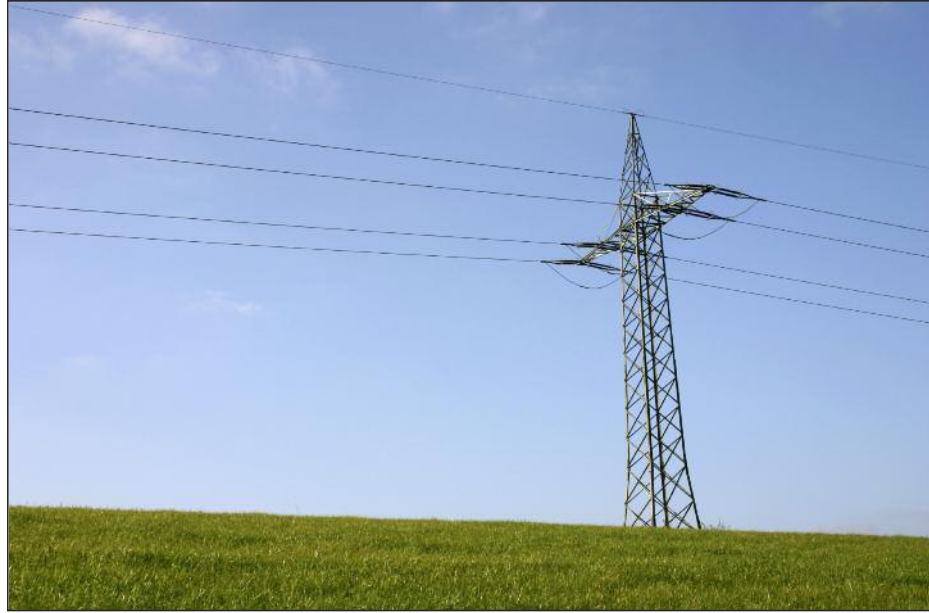
You have already studied some common composition techniques. For example, you have learned to keep your camera level, to fill the frame, and to choose a clear subject.

Now, have a look at a few more composition tips.

The Rule of Thirds

A picture with the subject placed off centre (about one-third of the distance from either side or from the top or bottom) is frequently more interesting to the viewer than a picture with the subject located in the exact centre.

Consider the following two pictures: one of a transmission tower and one of a window on a wall.



Imagine how each would look if the subject (the tower in the first picture and the window in the second picture) were in the exact centre of each picture. Do you agree that placing the subject off to one side makes each picture more attractive?

You will find many pictures in these course notes that use the rule of thirds. It's a very common photographic compositional technique.

Using Lines

When someone looks at your picture for the first time, their eyes dart all over the picture while their brain tries to quickly make sense of the picture. By deliberately including strong leading lines in your picture, you will help their eyes quickly find the meaning of the picture or locate the subject. Examine the following two pictures:



Notice the powerful lines in the picture of the transmission tower and the picture of the newly mowed grass. These lines serve to grab the attention of the viewer quickly. Would the grass picture be as attractive without the lines?

Unusual Angles

Shooting a subject from directly in front often produces boring pictures. On the other hand, shooting from a unique or different angle frequently creates interesting pictures. Have a look at the following pictures of some tulips and an old gravestone:

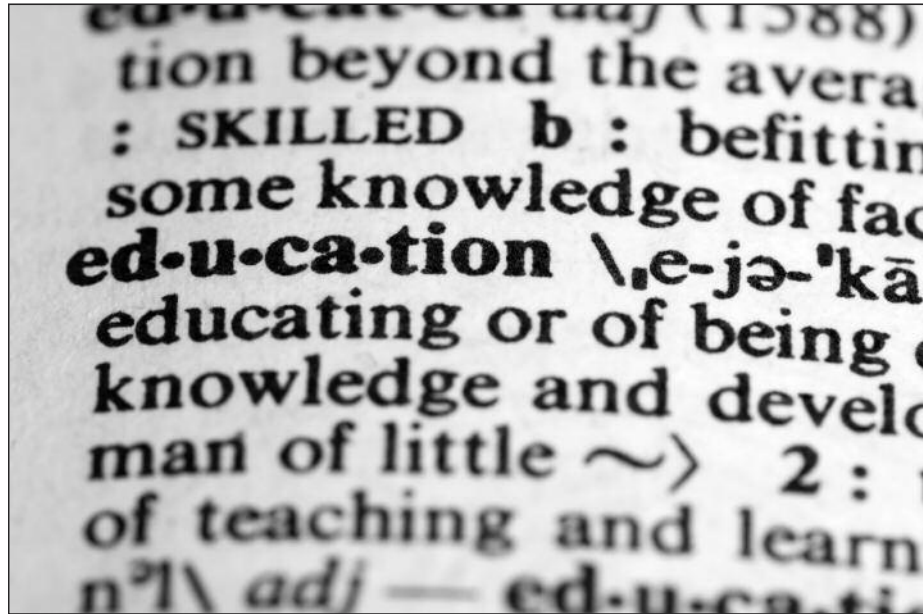




Notice how the tulips were actually captured looking up from underneath the flowers, and the stone cross was shot from below and from one side rather than from the front. These unusual angles produce better pictures than simply standing in front of the subject and pressing the shutter button.

Focal Points

Sometimes, effective use of “focal points” can emphasize important components of your pictures. Do you recall how Oscar learned about depth of field? Effective use of depth of field can highlight the important part of your pictures. Look at the following picture of a dictionary opened to the page containing the word “education”:



Notice how the photographer has adjusted the depth of field so that the word “education” is sharp and in focus. The words preceding and following the word, however, are blurred. This is a very effective way to highlight a certain part of the picture.

Active Space

Sometimes, you want to include subjects in your pictures that are moving in a particular direction or are looking in a particular direction. If you have used the rule of thirds, then it is important that the movement (or the direction that your subject is looking) is towards the empty space of your picture.

As an example, here is a picture of a man jumping:



Notice how the photographer has used the rule of thirds. Also, notice that the rule of thirds has created a large blank area on the left side on the picture. The photographer has made sure that the man is jumping into the large space. Would the picture be as good if the man was jumping to the right? Probably not. The viewer would be wondering where the man was jumping.

Here is a picture of a crow sitting on a fence post:



Once again, the photographer has used the rule of thirds. Notice how the bird is looking into the empty space. It would look quite different (and probably not as attractive) if the bird was looking towards the left.

Framing Your Shots

This example demonstrates the power of framing your pictures. Here is a picture of a preacher with a Bible:



Notice how the preacher is holding the Bible in such a way that his arms and the Bible frame his face. This creates a frame that emphasizes his face.

Here is another example:



Notice how, in this beach scene, the boats are framed by the palm tree at the top and left and by the sand at the bottom. Tree branches often make very effective frames for pictures.

Your Personal Vision

Try some of the compositional techniques described above. Include them in your assignments to make your pictures more effective. There are more compositional techniques than those described above. Feel free to peruse a photography reference book or scour the Internet to research more techniques.

Although using these techniques can dramatically improve your pictures, they are not a substitute for developing your own “personal vision.”

Every photographer has a different style. Some produce sombre, conservative pictures and prefer using monochrome instead of colour. Others prefer bright, happy pictures with lots of colour. Still others create simple pictures with only two or three elements. Others like very complex pictures. Some photographers make only minor adjustments to their pictures, while others radically change the appearance of their pictures using an image editor.

As you continue on your photographic journey, you will begin to develop your own personal style or vision. Without question, your style will be different from other photographers' work.

As you learn about photography, make a point of researching other photographers' work. Read magazines, attend photography shows, and search the Internet. Develop your own personal style – your own voice!

At the same time, do not be discouraged by criticism of your pictures. You want to listen carefully to opinions and feedback. Remember also that photography is an art, and your opinion on your work also counts.

NOTES

LESSON 5: USING LAYERS

Introduction

Digital images can be edited using an enhanced technique called “layers.” Using layers is a very powerful technique that can be used to change the composition of pictures. Photographers need an advanced image editor if you want to work with layers.

If you have access to a more powerful image editor that supports the use of layers, you may wish to try some projects like the samples below. If you cannot use layers in your image editor, then simply read the following material. If you continue your career in digital photography, you will find the information in this lesson to be very useful.

Note that, because this is a demonstration only, we have not included any detailed instructions. As well, each image editor has different controls. However, you are encouraged to read some references on layers and to include the use of layers in your work. In this lesson, you will

- define the purpose and audience for an image
- create a still image that will communicate a message
- capture a still image with a digital camera
- Manipulate a digital image to create a new image by using painting and editing tools
- critique and suggest improvements for an image, using given technical and aesthetic criteria

Using Layers for Composition

Here is a picture of a golf course:



Basically, it's a very boring picture. Maybe it would look better if there were some golfers in the picture. Here is the same golf course but notice that a golfer has arrived.



He appears to be holding the flag for another golfer who is outside the range of the picture. Do you think that the picture is a little better with a person included?

The golfer not only adds some human interest to the picture but also fills the role of “including people or objects for scale.” This means that adding a person or an object to a picture often assists the viewer in determining how big objects in the background are. This is another useful composition technique.

Still, the picture is a little bit incomplete because the golfer is obviously waiting for someone else to putt. It would be nice to have the other golfer in the picture as well.

Soon, however, the other golfer arrives and another picture is taken. Here is the picture with the putting golfer included:



Unfortunately, the first golfer is now crouched down behind a small hill and the flag is gone. So, now there are three pictures, none of which are satisfactory. They are:

- The golf course without any people – too boring!
- The golf course with only one person – needs another golfer.
- The golf course with both golfers – but one is crouching down.

It would be nice to have one picture that includes both golfers: the man holding the flag from the second picture, and the man putting from the third picture.

Using layers, this can easily be done. Think of layers as being clear sheets of plastic lying on top of your picture. If the layers have nothing on them, no images or words, then you will be able to see your picture through the transparent layers.

However, if one or more of the layers has something on it, that content will cover the picture below. The layer can be moved around so that the content can be placed overtop any part of the original picture.

Combining Photos

A small portion of the third picture (just enough to include the putting golfer) will be cut out and pasted as a transparent layer on top of the second picture.

A special tool called a “selection tool” is used to cut out the putting golfer. Here is the second picture with the cutout of the putting golfer from the third picture pasted on a clear layer overtop of it.



Notice that you can see the bottom picture except where it is covered by the cutout of the putting golfer. The image editor has automatically pasted the upper layer in the exact centre on top of the bottom picture. This is not the correct spot and the putter looks out of place.

This is easy to fix. Use the mouse to drag the top layer (with the putting golfer) to the left and down a little bit until the layer lines up perfectly with the bottom picture. This is how it looks when it is finished:



Do you agree that this picture is the most attractive of all of the pictures? Both golfers are perfectly in place with one golfer holding the flag while the other putts.

What you see above is not one single picture; rather, it is a double picture consisting of the bottom picture (the golfer holding the flag) with another picture (the putting golfer) pasted on top.

Flattening Layers

Since the picture is really a double picture, it is twice as big as an ordinary picture. This makes a very large file size, so the picture must be “flattened.” Flattening merges the top layer with the bottom picture. Once the two have been merged, they can never be separated again.

So, you can see that by layering images, you can move elements around in a picture, or insert one picture overtop of another. This is very useful when you wish to improve the composition of your picture, as done with the golfers above. It is also useful to

- make collages from many different pictures
- add people to a group picture
- add text to a picture
- add shadows or special effects to text or other elements
- highlight certain aspects of a picture
- perform other miscellaneous applications

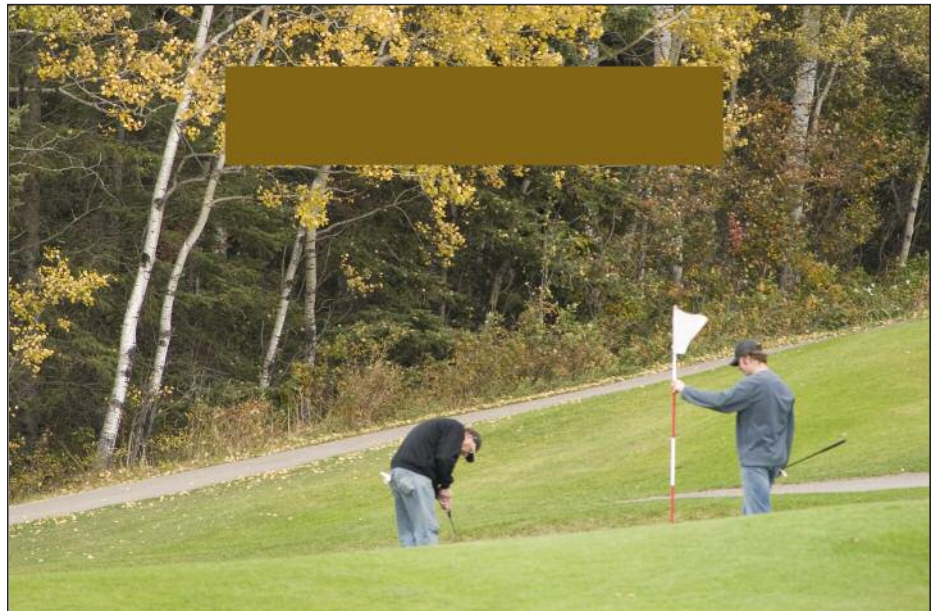
Adding Text

Here is the picture of the golfers again. The two layers have been flattened, and now it is a single image. A line of text will be added to the picture as a title.

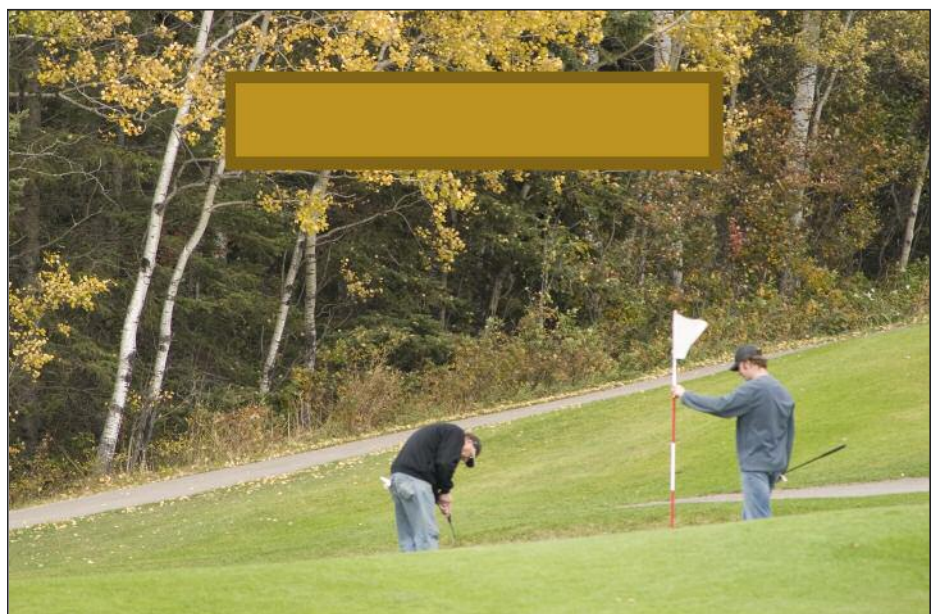


Most advanced image editors have drawing and painting tools. You might know that drawing tools create vector images but painting tools create bitmap images. You might also know that there are advantages to each. The most important advantage of vector images is that the picture can be scaled (made larger or smaller) without any loss of sharpness. Painting tools create pictures that become fuzzy if they are enlarged too much, but they are much more lifelike.

The picture of the golfers was taken in Riding Mountain National Park so an appropriate title for the picture is "Riding Mountain National Park." Using the painting tool, the title will be placed inside a coloured rectangle to ensure that the text stands out and is easy to read. Here is the picture with the dark rectangle:



Next, a smaller, lighter rectangle is drawn inside the first dark brown rectangle. Here is the picture with two rectangles. The effect is to create a light rectangle with a dark border. This is where the text will be placed.



Notice that the two rectangles are made with painting tools, and will become blurry if the picture is enlarged too much. Text can be added inside the frame. A fancy script font is used to write the words “Riding Mountain National Park” inside the box. Here is the picture with the text added:



Oops! The words are too small. No problem. The type tool that creates the words is a vector tool so the words can be increased in size without loss of resolution. Here is the picture with larger text:



The completed picture now has an attractive title in a framed box. This picture is actually composed of four layers:

- The picture of the two golfers
- The dark brown rectangle
- The light brown rectangle on top of the dark brown rectangle
- The words “Riding Mountain National Park” on top of the light brown rectangle

Removing Effects

As an experiment, the brush tool was used to underline the two golfers with the same colour of paint that was used in the rectangle. Here is how the picture looks:



Well, that didn't improve the picture. In fact, it may have ruined it! The line is on a layer by itself on top of the other four layers. Since the layers have not yet been flattened, and since the brushstroke is on a separate layer, it can be deleted by using the mouse to drag that layer into the trash. Here is a picture of the brushstroke layer as it is being dragged out of the picture:



Once the layer with the brushstroke is gone, the picture returns to its previous state:



Vector Images vs. Bitmap Images

Here is a small portion of the picture greatly enlarged:



Notice that the trees in the background (a bitmap image) are very blurry but the words (a vector image) are still sharp. This shows the differences between bitmap and vector images.

Summary

Layers are one of the most useful and powerful tools in digital photography. There will be no assignments in this lesson since using layers requires an advanced image editor. At the same time, you are encouraged to read and learn about layers, and to create some exciting pictures using layers.

NOTES

LESSON 6: USING FILTERS AND EFFECTS

Introduction

In the previous lesson, you learned that you could make dramatic improvements to your pictures using editing tools. This lesson is all about filters and special effects. Traditional filters are glass lenses that attach to the front of your camera. They add many special effects to pictures, including making colours more saturated and compensating for colour casts.

With the arrival of the digital camera and the computer, the use of filters has really started to take off. Most modern filters now are computer applications that load into your computer and add special effects to your pictures after you shoot them.

You will begin by studying examples, and then explore the use of filters and similar effects. At the end of this module, you will complete a final assignment that will allow you to use the skills that you have learned throughout the entire course. In this lesson, you will

- define the purpose and audience for an image
- create a still image that will communicate a message
- capture a still image with a digital camera
- critique and suggest improvements for an image, using given technical and aesthetic criteria
- accept critique of an image and make changes based on the feedback

Effects

Sepia

Here is a colour picture of 10 dried corn stalks left in a field after the harvest:



Notice the distinct colours in the sky and in the corn stubble. Photographers haven't always been able to record colours like these. Pictures taken in the early days of photography were often sepia-coloured. This is because the chemicals used to develop and print pictures a hundred years ago were not capable of producing colour. Instead, they produced monochrome sepia pictures. Sepia is a brownish colour. You may have seen very old pictures like this.

Today, although there are many brilliant colours at our disposal, some people still enjoy the old sepia-coloured pictures. It makes the picture seem "old-fashioned" and is considered to be artistic. Here is the same picture that has been converted to a sepia colour using an image editor. Which do you like better?



There are many other effects in addition to sepia. Your image editor will likely have a variety to choose from. Here is a screenshot of the choices available in the *Picasa2* editor:



Here are some choices available if you use iPhoto:



If you use another image editor, it will most likely allow you to input some similar effects.

Note that these effects add an artistic element to your pictures. You may or may not like them, depending on your point of view; however, remember that photography is partly an artistic endeavour and that your opinion may be different than other peoples' opinions.

Filter Programs

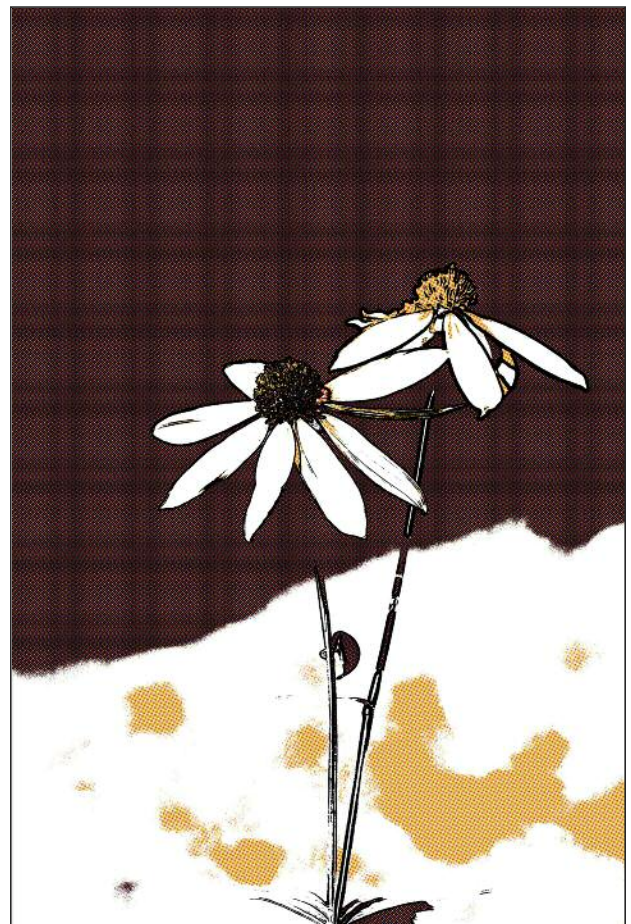
Image Tricks

There are many very specialized filters that produce various effects. Some can be purchased from a computer store, some can be downloaded from the Internet, and still others are included in software that may be already installed on your computer. *Image Tricks* is free software that you can use to edit your pictures using a variety of filters. *Image Tricks* is available only for the Mac, but there are similar freeware programs for Windows too.

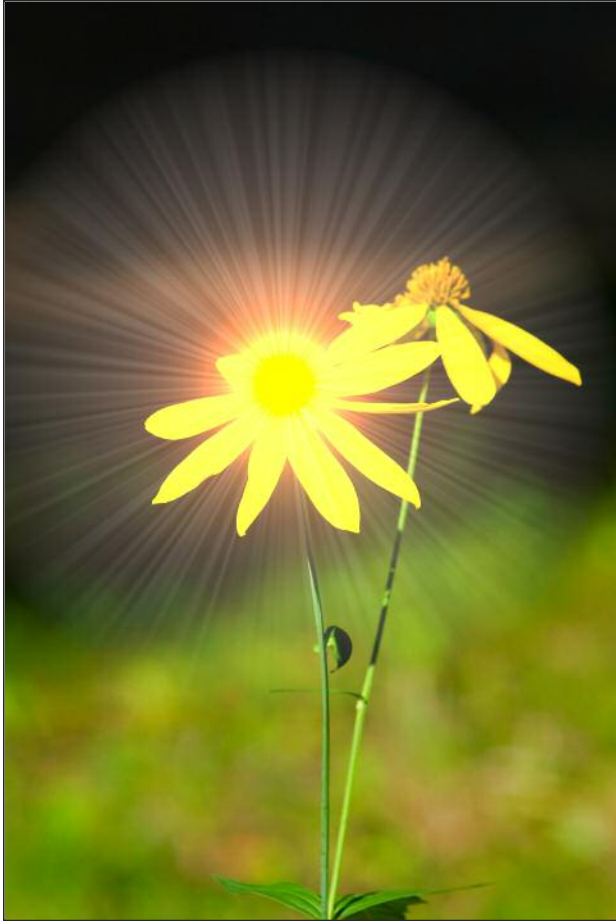
Here is a picture of a wildflower taken at beautiful Riding Mountain National Park.



The next set of pictures shows a variety of effects applied to the wildflower picture:

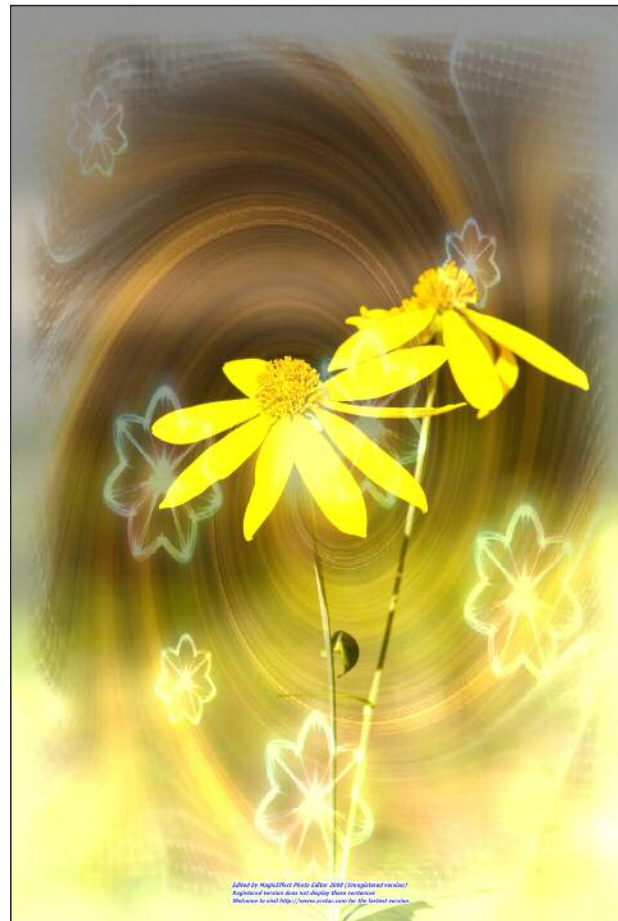






MagicEffect

Here are some similar effects created by a similar software program called *MagicEffect*. This particular program is only available for Windows.





Downloading Freeware

When downloading programs like *Image Tricks* and *MagicEffect*, be careful about what you download. If you do not wish to pay any money for your programs, make sure that you select only downloads that are freeware. Remember your Code of Conduct.

At the time this course was written, both *Image Tricks* and *MagicEffect* were freeware programs. Both offered only basic editing capabilities and both had a more advanced edition for sale.

Note that *MagicEffect* places a statement on the edited picture telling the viewer that this freeware program has been used to edit the picture. Of course, if you do not like this statement, then you could either purchase the advanced version (which does not have this statement) or select a different program.

Always be careful when you download any software from the Internet. Sometimes they contain a virus or you could find your name on a mailing list that sends you annoying emails.

Of course, if you would rather not download from the Internet or if you do not use the Internet at all, you can still complete the assignments in this lesson. The effects included in basic editors such as *iPhoto* or *Picasa2* can be used for the assignment.

Also note that, although the effects created by these two shareware programs can be fun, you will want to relate your assignment to the goals that you have set. If your goals include creating funny pictures, then these programs may be useful. It's all up to you. You are the only person who can determine your needs.



Learning Activity 2.2

Playing with Effects

Now it's your turn to try some fun special effects. Begin by shooting a picture. Choose any subject that you wish but, while you are considering your subject, think about the special effects that you might use.

Select two or three special effects and try them out on your picture. Be creative! Don't worry about the end results just yet. Play around until you get an idea of what your filters can do for you.

When you are finished, save your work. You may wish to use it again at some time in the future.



Assignment 2.3



Adding Effects to Your Pictures (16 marks)

- Once again, begin by shooting a picture. This time, when choosing a subject, try to think of one that you can use in other parts of your life. Consider your other school subjects, your personal interests, your community, and so on.
- Also, consider the special effects that you might use. For what purpose are you using the special effect? Does it enhance your picture overall or highlight a particular element? Does it add a certain flavour or alter a specific mood? The special effect should serve a specific purpose. You will be required to demonstrate the use of three distinct special effects.
- Use the Picture Creation Form (included at the end of this assignment) to design your picture. In the box titled "Other Considerations," explain why you chose the special effects that you did.
- The Use of Special Effects Form can help you indicate the name of the special effects you have used, where you found them, and what effect they have on your picture.

At the end of this module, submit the following to the Distance Learning Unit:

1. Your completed Picture Creation Form. (5 marks)
2. Your picture before you applied the special effects. (1 mark)
3. Your picture after you applied the special effects. (1 mark)
4. Your completed Use of Special Effects Form with a description of three special effects, including where you found them and what they do. (9 marks)

Attach an additional piece of paper to your completed Picture Creation Form to record your description of your special effect.

Don't leave any box blank; fill in each one carefully. You will be marked on how thoroughly and accurately you complete the form.

Picture Creation Form

(This form may need to be duplicated or it is available in the learning management system (LMS)).

General Criteria (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

This page is blank to facilitate use of the forms.

Use of Special Effects Form

(9 marks—1 mark per item)

(This form may need to be duplicated or it is available in the learning management system (LMS).)

Name of Special Effect	Program Used to Create Effect	Description of Special Effect (specific to your picture)

This page is blank to facilitate use of the forms.



Assignment 2.4



Putting It All Together (14 marks)

Now that you have all the skills that you need to create a picture that you can be proud of, it is time to design a picture from the ground up.

- Pick a specific goal you would like to work on.
- Use your Picture Creation Form (attached below) to help you to design your picture. One by one, fill in the blanks in the Picture Creation Form. Select your purpose and your target audience. Carefully decide on an appropriate subject, props, and background. Carefully complete the remainder of the blanks in the form.
- When you get to the blank titled "Other Considerations," think carefully about what kind of special effects or other considerations, if any, would improve your picture and help you to meet your goal.
- When you have fully designed your picture using the Picture Creation Form, shoot the picture.

How does it look? Did you achieve your goal?

- Use the Picture Critique Form to make sure that you are doing your best work.
- Are there areas that need improvement? If so, then make the necessary changes and shoot the picture again. Don't be afraid to shoot the picture again and again, improving it each time. The process of creativity is not always easy. Remember, learning about photography is a journey, not a destination.

When you think that you are happy with your final creation, submit the following to the Distance Learning Unit:

1. The goal that you hoped to achieve (on a separate piece of paper). (1 mark)
2. Your completed Picture Creation Form. (5 marks)
3. Your completed Picture Critique Form. (6 marks)
4. Your original picture. (1 mark)
5. Your final picture (after editing). (1 mark)

Don't leave any box blank; fill in each one carefully. You will be marked on how thoroughly and accurately you complete the form.

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Picture Creation Form

General Criteria (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

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Picture Critique Form

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation (6 marks—1 mark for each explanation)

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

NOTES

LESSON 7: PREPARING FOR YOUR FINAL EXAMINATION

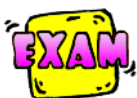
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1. Make arrangements to write your final examination.
2. Take three pictures and save the three pictures on a flash drive or CD. You need to make sure that the pictures are available to you during your exam. You can do that by emailing them to your exam supervisor, and bringing your flash drive or CD with you to the exam as backup.
3. Make arrangements for access to a computer with an image editor that you can use during your final examination. The image editor should be the same as the one that you have used in the course. The image editor will enable you to manipulate the three pictures that you brought to your final examination.

Step 1: Make Arrangements to Write Your Examination



You are responsible for making arrangements to have the examination sent to your proctor from the Distance Learning Unit. Please make arrangements before you finish Module 2 to write the final examination. Contact the Distance Learning Unit at 1-800-465-9915 if you need help arranging this.

Step 2: Take Three Pictures to Bring to the Examination

The final examination will call upon all the skills you have learned in this course. To prepare for the examination, you will need to do the following:

1. Complete **three Picture Creation Forms**. The instructions for doing so are on page 103.
2. Take **three pictures** (one for each Picture Creation Form) and store them on a flash drive or burn them onto a CD.

Please note that you will not be able to complete the examination without those three pictures.

Suggestion: Files sometimes don't transfer as expected. So, in order to make sure that your pictures were actually transferred to the flash drive or CD, check to make sure that the pictures are actually there. And, since flash drives and CDs can be defective, store the pictures on two flash drives or two CDs (or one of each), and bring both with you to the examination.

3. Name those pictures: **Portrait Original**, **Food Original**, and **Macro Original**.
4. Email the three original pictures to your examination supervisor (if you have his or her email address).
5. Email the three pictures to the Distance Learning Unit in Winkler, MB. If you do that, and you are unable to access your three pictures during the examination, you can contact the office at 1-800-465-9915, and ask them to email your pictures to you. This will only work if you are writing your examination from Monday to Friday, from 8:30 AM until 4:30 PM. On the subject line of your email, write, "Jane Doe (your name): Grade 10 Digital Pictures Examination: Original Pictures"
6. Bring the three completed Picture Creation Forms **and** the flash drive or CD containing the three pictures with you to the examination.

During the examination, you will manipulate those three pictures. Each picture will have a different purpose. Bring the three required pictures described below. Shoot as many pictures as you like, but bring or email **only one of each** (one portrait, one food, and one macro – see the following page) to the examination. Do not modify the pictures in any way using your photo editing software; you will need the raw pictures. You will also bring three completed Picture Creation Forms (one for each picture) to your examination.

You will find blank Picture Creation Forms on pages 89 to 93, or you can find them in the learning management system (LMS).

Refer to page 88 of Module 1 for a description of how to complete your Picture Creation Form.

Picture #1: Portrait

Complete a **Picture Creation Form** for a portrait of a member of your family (make sure you get their permission first; recall your Code of Conduct) or pet animal. The target audience is a member of your future family (your children, nieces, nephews, grandchildren, etc.) 20 years from now. The purpose of the picture is to express something about the subject's personality or character. Something flattering about them that may be interesting to your descendant(s). Be sure to write your name on the form.

Now take the picture.

When you are ready to save it to the flash disk or CD, name it *Portrait Original*.

A Note about CDs: Remember that you can burn files onto a CD **once only**. So, if you are going to burn pictures onto a CD, you will have to wait until you have finished taking all of the pictures.

Picture #2: Food

Complete a **Picture Creation Form** for a picture of a food item. You will be bringing this completed form and the picture to your examination. The picture will be of a fruit, a vegetable, a plate of food, or anything that might be served in your home at meal time. The target audience is readers of a food magazine or a culture magazine. Your picture should make the viewer want to enjoy preparing and/or eating that particular food item.

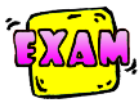
When you are ready to save it to the flash disk or CD, name it *Food Original*.

Picture #3: Macro

Complete a **Picture Creation Form** for a picture of an extreme close up picture of an insect or flower. The picture will be used in a science class where a student will have to identify all the parts of the insect or flower.

When you are ready to save it to the flash disk or CD, name it *Macro Original*.

Step 3: Make Arrangements for Access to the Image Editor



During the examination, you will manipulate the three pictures that you brought, and complete a Picture Critique Form for each one. This means that you will need to have the same image editor (or image editing software) during the examination that you used as you studied the course.

- **If you are attending school**, mention to your school's ISO facilitator that the computer that you will use to write the examination must have the same image editor that you used to study the course.

It would also be helpful if this computer had email access, so that you could have the option of emailing the three improved pictures to the Distance Learning Unit.

- **If you are not attending school**, mention to the person who will be supervising your examination that the computer that you will use must have the same image editor that you used to study the course. This means that your examination supervisor will have to access, download, and install that software on the computer that you will use to write your examination.

It would also be helpful if this computer had email access, so that you could have the option of emailing the six pictures to the Distance Learning Unit.

If you would like more information on your final examination, contact your tutor/marker or the Distance Learning Unit at 1-800-465-9915.

Examination Marking Rubric

The following rubric explains how your examination will be assessed. Below the rubric is an explanation of each of the items.

Examination Marking Rubric	
1. Picture File Labels	/6
2. Picture Creation Forms	
Portrait	/5
Food	/5
Macro	/5
3. Picture Critique Forms	
Portrait	/12
Food	/12
Macro	/12
4. Basic Fixes Forms	
Portrait	/24
Food	/24
Macro	/24
Total	/129

- 1. Picture File Labels:** You will receive 1 mark for each of the six picture files that are properly labeled. (Portrait Original; Portrait Improved, etc.)
- 2. Picture Creation Forms:** You will bring three completed Picture Creation Forms to the examination. During the examination, you will have the chance to improve them. They will be worth 5 marks each ($\frac{1}{2}$ mark for each item planned). They will be assessed according to the same rubric that was used in the course, on page 88 of Module 1.
- 3. Picture Critique Forms:** While writing the examination, you will complete three Picture Creation Forms. They will be worth 12 marks each (2 marks for each category and the explanation that supports your selection). They will be assessed according to the same rubric that was used in the course, on page 48 of Module 1.
- 4. Basic Fixes Forms:** While writing the examination, you will complete three Basic Fixes Forms. They will be worth 24 marks each. They will be assessed according to the same rubric, which is similar (but not identical) to the one used in the course, on page 36 of Module 2.

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Picture Creation Form: Portrait

(This form may need to be duplicated or it is available in the learning management system (LMS).)

General General (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

This page is blank to facilitate use of the forms.

Picture Creation Form: Food

(This form may need to be duplicated or it is available in the learning management system (LMS).)

General General (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

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Picture Creation Form: Macro

(This form may need to be duplicated or it is available in the learning management system (LMS).)

General General (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

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Scope (Fill the Frame):

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MODULE 2 SUMMARY

As you come to the end of this course, take a few minutes to reflect on all that you have accomplished. You will probably be amazed at how far you have come and how much you have achieved.

You began by taking your first picture; then, you learned how to improve your pictures by critiquing them. Along the way, you learned the importance of setting your own goals, and how to improve your pictures. You learned the importance of your code of conduct and also how to enhance your pictures in many ways.

Remember that photography, like most of their activities, is a lifelong process of learning. Hopefully, after you complete this course, photography will remain an important part of your life. Good luck!



Submitting Your Assignments

It is now time for you to submit Assignments 2.1 to 2.4 to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 2 assignments and organize your material in the following order:

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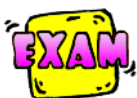
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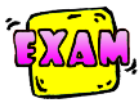
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Picture #3: Macro

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Macro	/12
4. Basic Fixes Forms	
Portrait	/24
Food	/24
Macro	/24
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Picture Creation Form: Portrait

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General General (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

This page is blank to facilitate use of the forms.

Picture Creation Form: Food

(This form may need to be duplicated or it is available in the learning management system (LMS).)

General General (5 marks—1/2 mark per item)

Purpose:

Target Audience:

Subject/Props:

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Other Considerations:

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Picture Creation Form: Macro

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Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

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Graphic File Format:

Other Considerations:

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Picture Creation Form: Food

General General

Purpose:

Target Audience:

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Picture Creation Form: Macro

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Purpose:

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Graphic File Format:

Other Considerations:



GRADE 10 DIGITAL
PICTURES (25S)

Appendices

Field Validation Version

APPENDIX A: SHARING YOUR PICTURES

Pictures are meant to be shared. Whether the purpose of the picture is to communicate information, record events, entertain, or express your creativity, most pictures exist so that they can be shared with others.

In addition, you will need some way to share your pictures with your tutor/marker so that you can obtain a credit for assignments.

Pictures can be shared with others in the following four ways.

■ Email

Small pictures can be transmitted by email, either in the body of the email message or as an attachment.

There are many different types of email programs so it is impossible to provide specific directions for your particular program. The Help button in your email program will assist you with sending pictures.

Both *iPhoto* and *Picasa* have built-in email features, so a single click and a few selections will quickly allow you to select, size, and send a picture via your email program.

Sending pictures by email works well if you wish to send pictures to a small number of people.

■ Web Display

If you wish to have a large number of people view your pictures, then you may wish to display your pictures on a website.

If you are very proficient with web design, you may create your own website to display your pictures. There are also many Internet sites that will allow you to use a limited amount of space on their site, although many of these sites display advertising that you may not like.

One site that is free and easy to use (and has minimal advertising) is *Picasa Web Albums*. This site is provided by the same company that provides the Picasa image editor. You can upload your pictures directly from many image browsers including *iPhoto* and *Picasa*.

If you to use this site, you will need to sign up to be a member of *Picasa Web Albums*. It is quick, easy and you will not receive any unwanted spam. If you wish to use *Picasa Web Albums*, perform an Internet search for “Picasa Web Albums” and follow the directions.

Another free (and ad-free) photosharing site is flickr.com, at least for the first 200 pictures. After that there’s a modest annual fee. Flickr is a great site to get ideas for taking good pictures by looking through the various “groups” that explore different ideas for subjects (like “coffee,” “lunch,” or “night image”) or photographic techniques (like “artistic blur” or “technique”). Flickr also has one of the biggest Creative Commons photo archives on the Internet.

■ **Computer Display**

Pictures can also be displayed directly on a computer screen. They may be used as a screen saver or background. They may also be used in a slide show using presentation software.

As is discussed in the appendix Size and Resolution, pictures displayed on a computer screen need not be large pictures with high resolution. Since most computer screens cannot display high-resolution pictures, a low-resolution picture is acceptable.

■ **Printed**

Finally, pictures may be printed on almost any surface. The most common surface, of course, is photo paper. You can have your pictures printed commercially or you can print them on your own home computer.

Many businesses, including department stores and photo stores, have kiosks that are quick and easy to use. You can also email or upload your pictures to photo labs that will print and mail them back to you.

You can also make specialty items such as photo mugs, T-shirts, calendars, specialty books, and more.

Check with your tutor/marker to see how you should submit your pictures.

APPENDIX B: USING THE *IPHOTO* IMAGE EDITOR ON A MACINTOSH COMPUTER

This appendix will give you assistance and instructions regarding using an image editor on a Macintosh computer.

There are many image editors that you can choose from. The manufacturer of your camera probably included a free image editor on the CD that came with your camera. Each brand of camera uses a different image editor.

You can also go to a computer software store and buy an image editor.

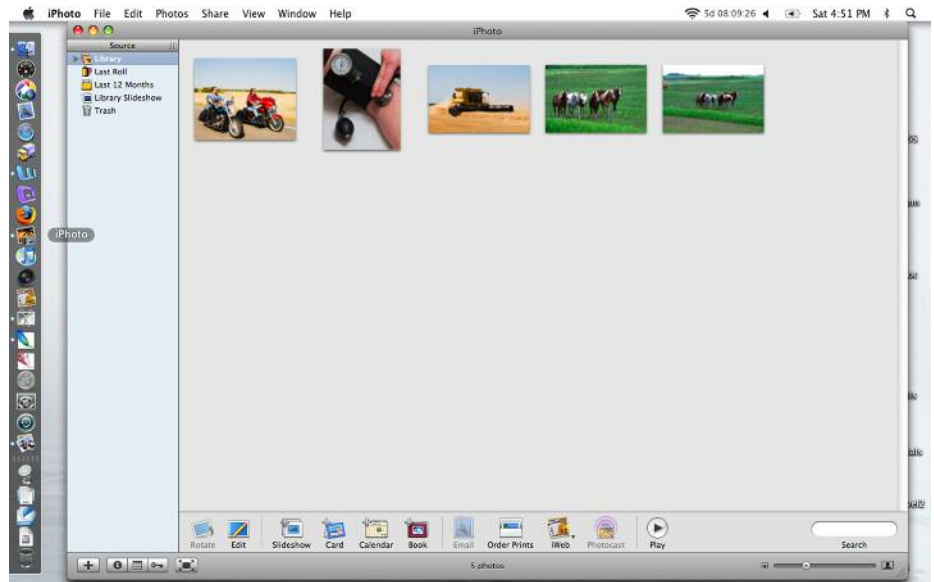
However, to show how an image editor is used on a Macintosh, we'll use *iPhoto*. This is a free, high-quality image editor that is bundled with every Macintosh computer. It is easy to use as well. You will find a copy of *iPhoto* on your Mac, probably in the Applications folder. You may wish to drag a copy of the *iPhoto* application to your Dock so that you can start it quickly, particularly if you will be editing a lot of pictures.

A picture of the *iPhoto* icon in the Dock is found on the following page.



Begin by clicking once on the *iPhoto* icon in the Dock to start the program. It should look something like the picture below.

The first thing that you may see is that there are already some pictures in the work area of *iPhoto*. The pictures in your work area may be different or your work area may not have any pictures at all.



In the upper left-hand corner, you will see the traditional Macintosh pull-down menu selections, including the following:

- The Apple menu
- The File menu
- The Edit menu

There are also some new menu selections that are unique to iPhoto. These include the following:

- “Photos “
- “Share “
- “View”

Along the bottom of the screen are some icons, such as the following:

- “Edit “
- “Slideshow “
- “Card “

and a variety of others.

In the upper left-hand region of the program, there are some choices listed under the word “Source.” These include the following:

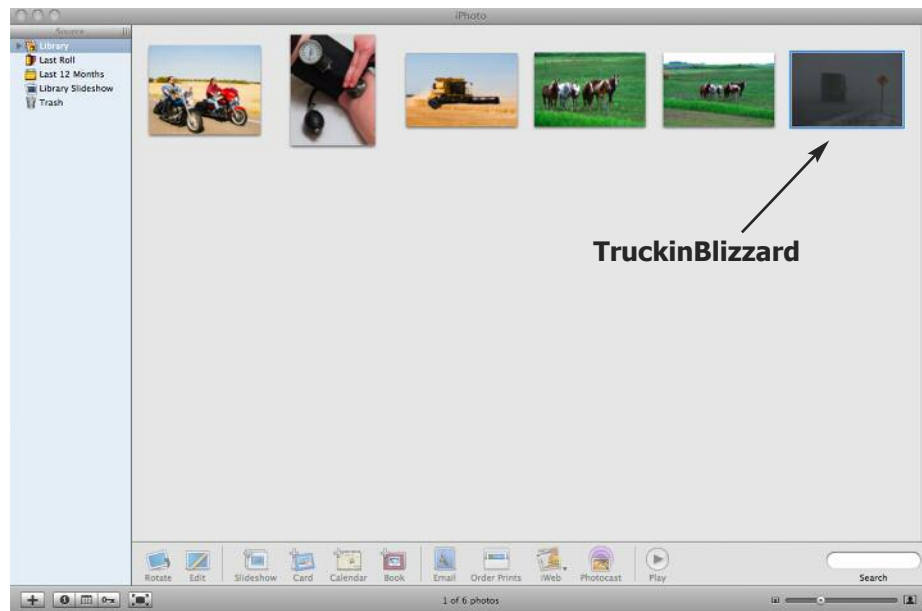
- “Library”
- “Last Roll”
- “Last 12 Months”
- “Library Slide Show”
- “Trash”

Although there may already be some pictures in the work area, you will want to add your own picture to edit. Begin by pulling down the file menu with your mouse and selecting “Import to Library.”

Then, using your mouse, migrate to where your picture is located. In this example, the picture titled “TruckInBlizzard.tif” will be used. A copy of this picture is located on the CD that came with your course materials.

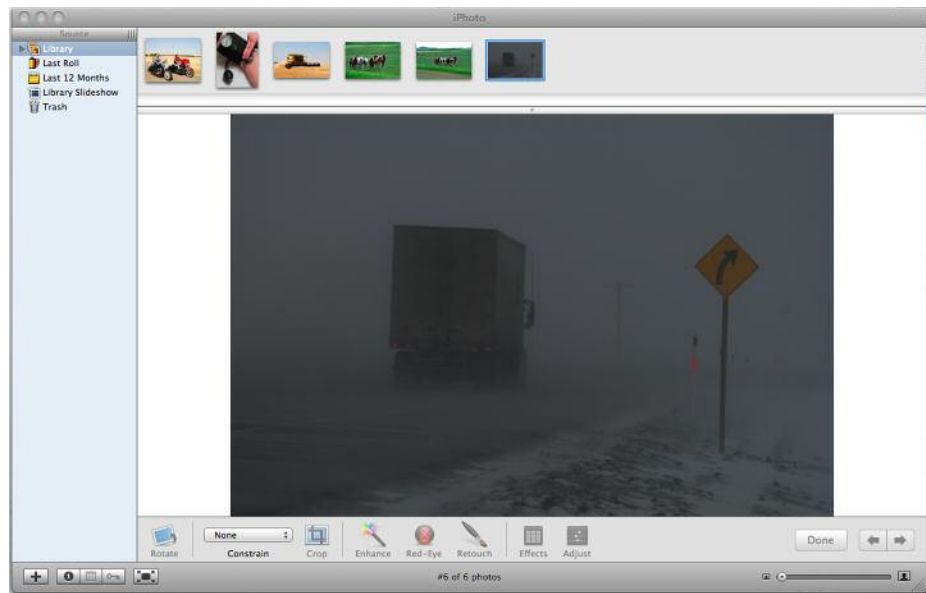
Once you have located a picture that you wish to edit, click the “Import” button and your picture will automatically be imported into the work area in iPhoto.

Here is a picture of how *iPhoto* appears after pressing the “Import” button. Notice that the picture titled “TruckInBlizzard.tif” has been added to the other pictures in the *iPhoto* work area.



Also note that the picture appears to be very dark.

You can see a larger version of the newly imported picture by double-clicking on it. This is how iPhoto appears after you have double-clicked on the imported picture:

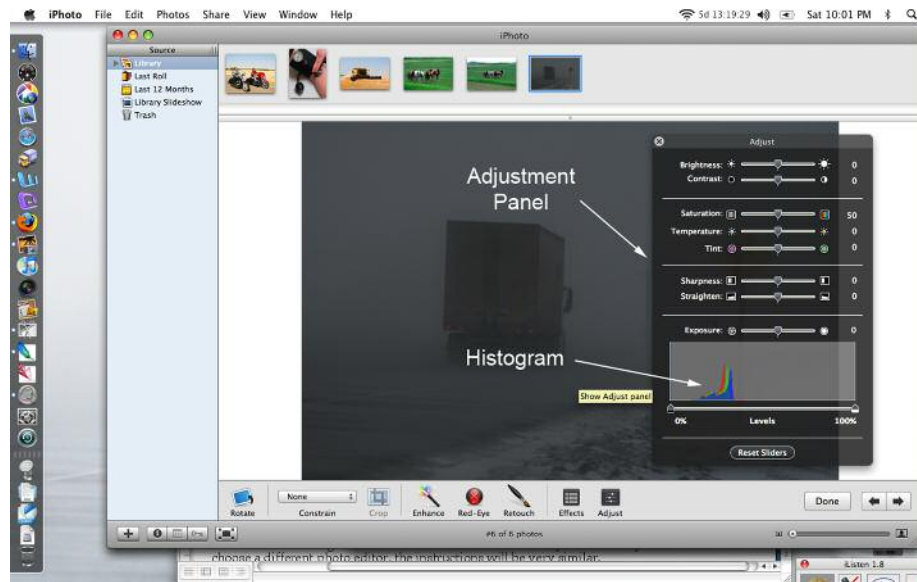


Notice that when you double-clicked on the new picture to enlarge it, the icons at the bottom of the screen changed. Some new icons include the following:

- "Enhance"
- "Retouch"
- "Red-Eye"
- "Effects"
- "Adjust"

All of these are very useful in making adjustments to your pictures, but the "Adjust" button is particularly useful. If you click on it, the Adjustment Panel will appear.

Here is a picture showing the Adjustment Panel:



Notice how the Adjustment Panel floats on top of your picture. If it is in your way, you can use your mouse to drag it to a new location on the screen.

The Adjustment Panel is very useful in editing your pictures and enhancing their appearance. Here is a closer look at the controls on the Adjustment Panel:

Starting from the top, the controls are:

- **Brightness** – adjusts how bright or dark your picture is.
- **Contrast** – controls the difference between the bright and the dark areas of the picture.
- **Saturation** – will make the colours in your picture richer or fainter.
- **Temperature** – is very useful if there is in a slight colour cast to your picture. You can use this control to make the colours accurate.
- **Tint** – controls the colour of your picture. For example, red is one tint and green is another.
- **Sharpness** – can help to make a slightly out-of-focus picture sharper.
- **Straighten** – is very useful if your picture is not quite level.
- **Exposure** – is similar to brightness. If you underexposed or overexposed your picture, the exposure can be fixed.

Notice the Histogram graph at the bottom of the adjustment panel. This graph shows you the distribution of the red, green, and blue pixels in your picture. In this case, as all three colours are to the left of centre, it shows that most of the pixels are in the dark range of the picture. This confirms that the picture is too dark.

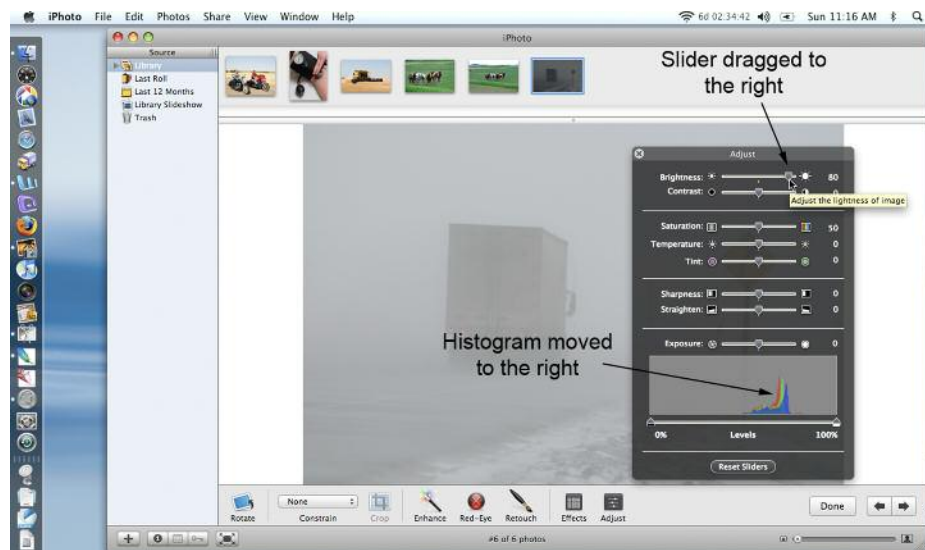
Notice also that each of the eight controls in the Adjustment Panel is a slider. This means that you can use your mouse to click and drag the control to the right or the left.

At each end of each slider is in a small icon that tells you what will happen if you move the slider to the right or to the left. For example, the Brightness slider shows a little sun, which is brighter at the right end of the slider but darker at the left end.

For another example, notice that the colours on the icon at the right end of the Saturation slider are rich and vivid but the colours at the left are faint.

Play around with the brightness slider to see how it works. Place your mouse over the little triangle in the centre of the brightness slider, click and hold the mouse button down, and drag in the slider from side to side. When you drag the slider to the right, your picture brightens noticeably. When you slide the slider to the left, the picture turns dark.

Here is a picture of *iPhoto* with the slider moved to the right. Notice how bright the picture is.



Did you also notice that when you dragged the slider to the right, making the picture brighter, the Histogram graph also moved to the right? This shows you that iPhoto is moving all of the pixels in your picture to the brighter end at the right.

Experiment with your picture. Try out all of the sliders to see their effects. If you do not like the changes that you have made, you can easily undo them by moving each slider back to the centre again. Also note that you can move all sliders back to the centre with one mouse click by clicking on the “Reset Sliders” button at the bottom of the Adjustment Panel.

Here are a few important points to assist you:

- When you are done adjusting the picture to your liking, you can save your adjustments by clicking on the “Done” button in the bottom right-hand corner of *iPhoto*.
- If you would like to revert back to your original picture after you have saved your adjustments, pull down the “Photos” menu and select “Revert To Original.” This will discard all your changes and return you to the original picture.
- When you have completed your experimentation with *iPhoto*, you can exit the program by selecting “Quit iPhoto” from the *iPhoto* menu.

APPENDIX C: USING AN IMAGE EDITOR ON A WINDOWS COMPUTER

There are many image editors that you can choose from. The manufacturer of your camera probably included a free image editor on the CD that came with your camera. Each brand of camera uses a different image editor.

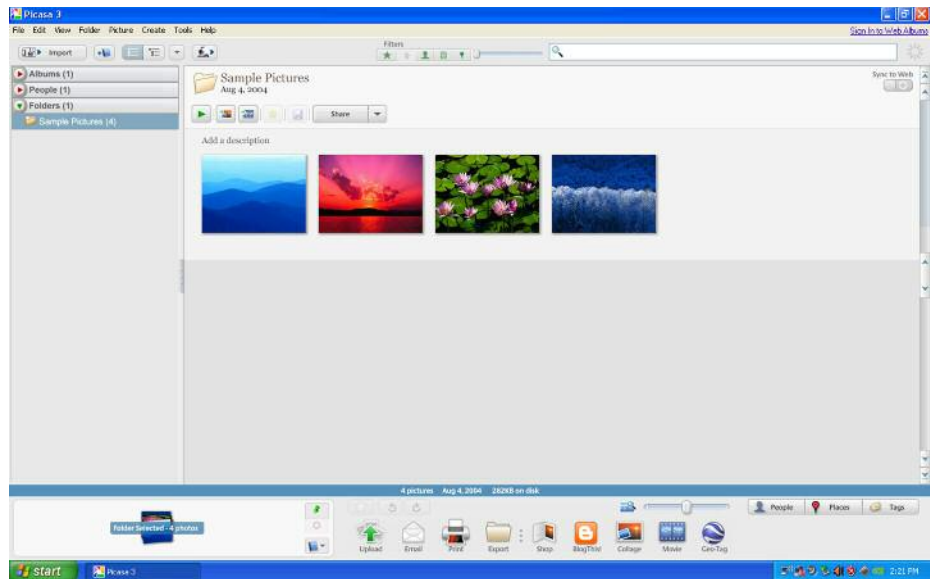
You can also go to a computer software store and buy an image editor.

However, to show how an image editor is used on a Windows computer, we'll use *Picasa 3.5*. This is a free, high-quality image editor that you can download from the Google site on the Internet at:

<http://picasa.google.com>

You may wish to place a shortcut of the *Picasa 3.5* application on your desktop so that you can start it quickly and easily, particularly if you will be editing a lot of pictures.

Begin by clicking twice on the *Picasa 3.5* icon on the Desktop to start the program. It should look something like the picture below:



The first thing that you may see is that there are already some pictures in the work area of *Picasa 3.5*. (The pictures in your work area may be different, or your work area may not have any pictures at all.)

In the upper left-hand corner, you will see the traditional Windows pull-down menu selections, including the following:

- The File menu
- The Edit menu
- The Help menu
- Et cetera

There are also some new menu selections that are unique to *Picasa 3.5*. These include:

- The Picture menu
- The Create menu
- Et cetera

Underneath that is a row of five buttons, including a very important button called the “Import” button.

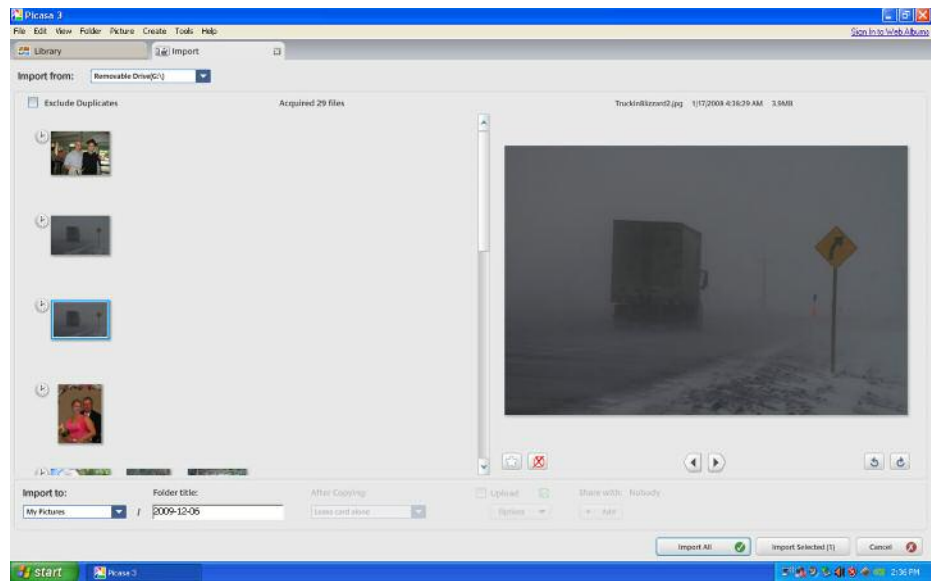
Along the bottom of the screen is a row of nine buttons, including another very important button, the “Export” button.

Although there may already be some pictures in the work area, you may want to add your own picture to edit. Begin by clicking on the Import button.

Then, using your mouse, migrate to where your picture is located. You may have to use the Select Drive option to change to a new drive or device and migrate up or down folders. Click on the picture to select it. It will appear, slightly larger, to the right in your screen.

For our example, we will use the picture titled “TruckInBlizzard.jpg.” A copy of this picture is located on the CD that came with your course materials. (Your picture will, of course, have a different name and be located in a different place.)

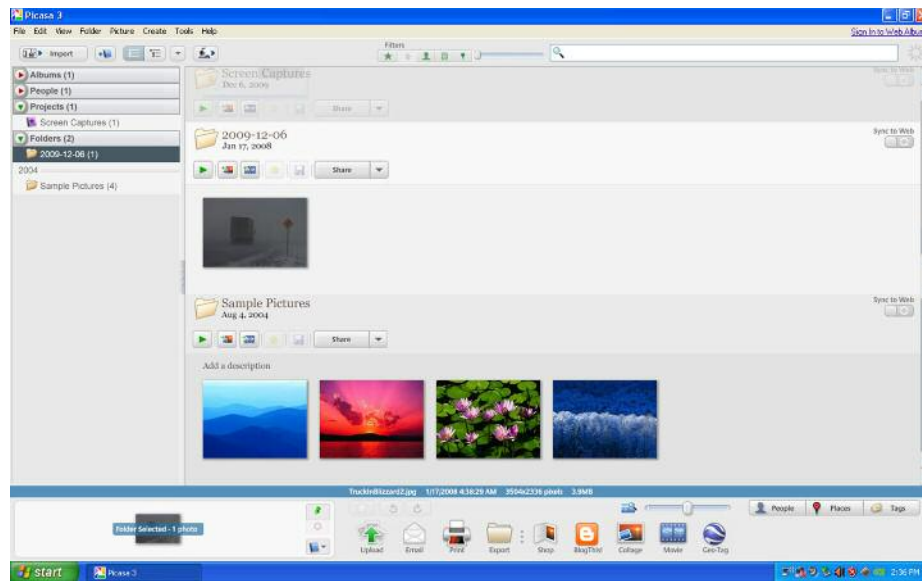
Here is how the screen looks just before you import the picture



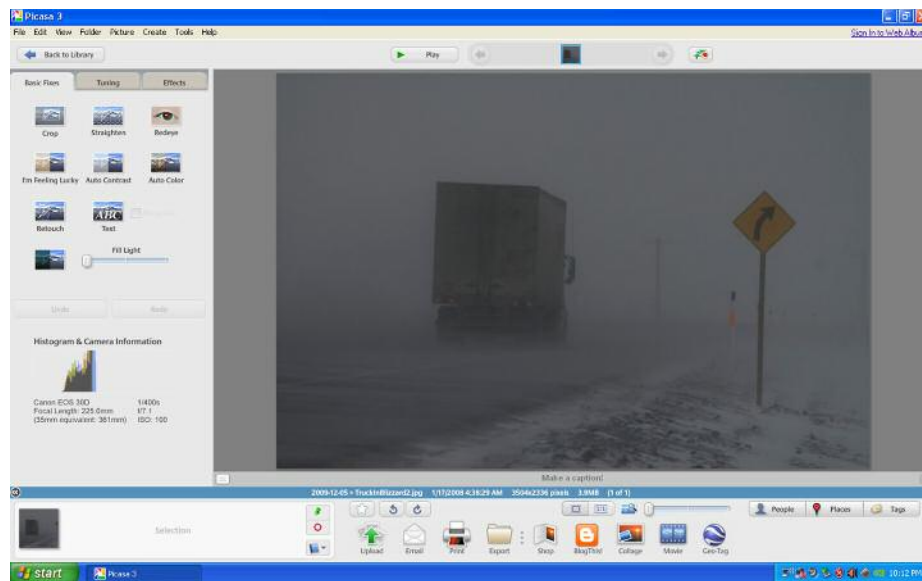
Once you have located a picture that you wish to edit, click the “Import Selected (1)” button and your picture will automatically be imported into the work area in *Picasa 3.5*.

If you see a big red “X” over the picture that you want to import and the “Import Selected (1)” button seems dimmed, you are probably trying to import a picture format that *Picasa 3.5* doesn’t recognize. *Picasa 3.5* will recognize “jpg” and “bmp” but not other file formats. You may have to convert your picture to an accepted format or pick a different picture.

Here is a picture of how *Picasa 3.5* appears after pressing the “Import” button. Notice that the picture titled “TruckInBlizzard” has been added to a new folder along with the other pictures in the work area.



Now we can get to work editing the picture. To make it larger, double-click on it. Here is a picture showing *Picasa 3.5* after the picture has been enlarged:

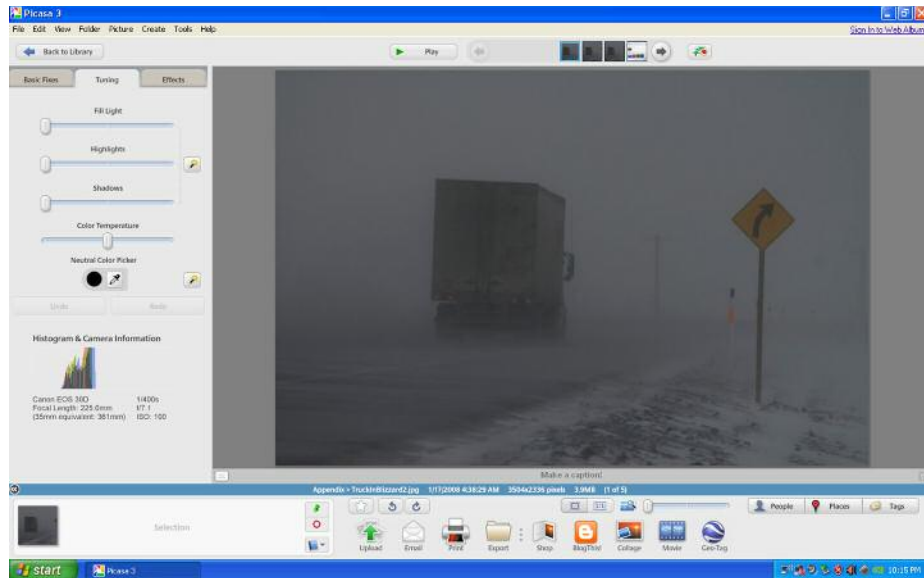


Note that the picture appears to be very dark.

Notice also that, when you have double-clicked on the new picture to enlarge it, the menu choices at the left of the screen changed. Three new tabs have appeared. They are called:

- Basic Fixes
- Tuning
- Effects

Click on the “Tuning” tab and see the new slider controls that appear. Here is a picture of the *Picasa 3.5* screen after the Tuning tab has been clicked:



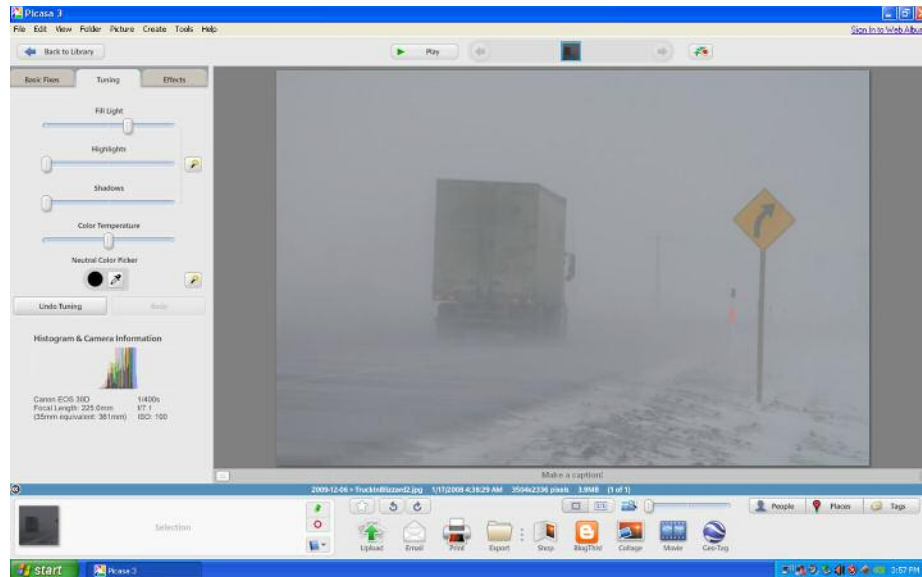
Notice that there is a graph in the bottom-left part of the screen. This is a very important graph called the “histogram.”

This graph shows you the distribution of the red, green, and blue pixels in your picture. In this case, as all three colours are to the left of centre, it shows that most of the pixels are in the dark range of the picture. This confirms what we already knew: the picture is too dark.

The Fill Light slider can be used to brighten or darken the picture. Let’s play around with the “Fill Light” slider to see how it works. Using your mouse, drag the slider button on the Fill Light control to the right.

Notice that when you drag the slider to the right, your picture brightens noticeably. When you slide the slider back to the left again, the picture turns dark again.

Here is a picture of *Picasa 3.5* with the slider moved to the right. Notice how bright the picture is.



Did you also notice that when you dragged the slider to the right, making the picture brighter, the Histogram graph also moves to the right? This shows you that *Picasa 3.5* is moving all of the pixels in your picture to the brighter end of the brightness spectrum.

Experiment with the Fill Light slider, moving it back and forth until you think you have it right. Notice how the Histogram also moves as you brighten or darken the picture.

Experiment with your picture. Try out all of the sliders to see their effects. If you do not like the changes that you have made, you can easily undo them by dragging each slider back to the centre again. Also note that you can move all sliders back to the centre with one mouse-click by clicking on the “Undo Tuning” button at the bottom of the sliders.

Here are in a few important points to assist you:

- When you are done adjusting the picture to your liking, you can save your adjustments by clicking on the “Export” button in the bottom right-hand corner of *Picasa 3.5*. Migrate to where you would like to save your picture and click “Save.”
- When you have completed your experimentation with *Picasa 3.5*, you can exit the program by selecting Exit from the *Picasa 3.5* menu.

Picture Critique Form

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Respond to each of the following. If it was not applicable in your photograph, indicate the reason for your explanation. There will be one mark allocated for each of the six items below.

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Use of Special Effects Form

Name of Special Effect	Program Used to Create Effect	Description of Special Effect (specific to your picture)

Basic Fixes Form
(page 1 of 2)

Brightness

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Sharpness

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Colour

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Basic Fixes Form
(page 2 of 2)

Contrast

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Transparency/Opacity

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Saturation

Acceptable

Not Acceptable

Why it is not acceptable:

Adjustments I made (if required):

Picture Creation Form

General Criteria

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations:

Picture Critique Form

Picture Subject:

Part A: Analysis

Category/ Analysis	Very Good	Good	Fair	Needs Improvement
Subject				
Background				
Exposure				
Focus				
Fill the Frame				
Level				

Part B: Explanation

Respond to each of the following. If it was not applicable in your photograph, indicate the reason for your explanation. There will be one mark allocated for each of the six items below.

Subject:

Background:

Exposure:

Focus:

Fill the Frame:

Level:

Picture Creation Form

General Criteria

Purpose:

Target Audience:

Subject/Props:

Background:

Criteria Related to Mood

Exposure:

Focus (Sharpness):

Scope (Fill the Frame):

Prose/Arrangement:

Graphic File Format:

Other Considerations: