

PHOTO 200: LIGHTING TECHNIQUES

GENERAL COURSE INFORMATION

COURSE SYNOPSIS

This document contains the general information for the Photo 200: Introduction to Lighting Techniques class for Fall Semester 2010. This material is provided to give the student information that will help them complete assignments, anticipate grading, and help gain the maximum educational experience from the class. This is a college level class and students will be expected to take and exhibit the appropriate level of personal responsibility for their performance and success in the course.

COURSE OBJECTIVES

The objectives of this course are to provide the student with a working knowledge of the principles and techniques involved in controlling, modifying, and creating artificial light and lighting set-ups for both color and black & white film and digital photography. You can use either digital or film or mix the formats in the class.

Following completion of the course with a grade of “C” or higher the student will be able to identify and use the photographer’s primary light generation and modification tools for both location and studio use and will understand the effect of light characteristics and lighting angles to better use existing natural light. They will be familiar enough with the school’s equipment to easily progress up to the upper level classes that require studio lighting such as Portraiture, Fashion, Advertising, etc.

The course covers lighting concepts, techniques, and equipment used in all phases and types of photography. Emphasis is placed on understanding how to control and manipulate lighting equipment used both in the studio and on location to achieve the desired effect on the final photographic image.

The class will also consider using light purposefully to impart the desired emotional, special, and physical qualities to the finished photographic product whether it is a commercial product shot or a portrait or fashion shot of people or an artistic still life. Most of the assignments will work with smaller table-top subjects of various surface qualities to allow the student to work in a small space and even set up simplified lighting in their own homes. Some, however, will use people or larger objects. All of the assignments can be completed using the school’s studio and lighting equipment.

REQUIRED TEXT AND READINGS

Required reading materials for this course are the current editions of:

1. **PHOTOGRAPHY** (This is the basic Textbook)
Barbara Upton, et al ... or the Bruce Warren book of the same name or the text books for the Photo 143 class.

In addition to the information listed as required, the following books would also be recommended as additional reading:

1. **NATURAL LIGHT** and **ARTIFICIAL LIGHT**
Ansel Adams
2. **THE NEW ZONE SYSTEM**
White, Zakia
3. **STUDIO TECHNIQUES** and **LIGHTING TECHNIQUES**
Kodak Technical and Reference Manuals

**TEXT AND OTHER
READINGS,
CONTINUED...**

4. **LIGHTING SOLUTIONS**
Jack Neubart (Amphoto)
5. Any and all books on and about studio photography showing examples of good lighting techniques as you learn to analyze images for their lighting.

Other reading may be suggested throughout the class. Photography, especially commercial photography, is an art and craft that is often on the cutting edge of style and technology. To remain competitive you will need to stay current with the latest in equipment, technology, and, most importantly, style. I would highly recommend subscriptions to the major photo magazine such as "Photo District News" and the industry journal "Communication Arts." It is expensive but contains the latest work by the top people throughout the whole spectrum of advertising graphics. .

The information supplied in the course handouts, department handouts, lab handouts, and lectures, takes precedence over any other materials. If you have questions about this ASK!

You will be informed in class or via the handouts and assignment sheets what are the required readings for each class meeting. It is your responsibility to complete these reading assignments prior to the class. **The lectures, tests, and projects ALL presume that you have read the appropriate required material before coming to each class.** It is your responsibility to be prepared.

However, the information supplied in the course handouts, department handouts, lab handouts, and lectures, **ALWAYS** takes precedence over any material in the text. **And material presented in class takes precedence over any of the written handouts, so pay attention when I point out any changes!!!!** If you have a question about this... ASK!

**COURSE FORMAT AND
SCHEDULE**

Photo 200 normally consists of a lecture class plus a lab class per week. Officially it is 1.5 hrs per lecture to 4.5 hrs of lab. Generally at the first of the semester we will be very heavy on lecture time. By mid class it will be about even and by the end it will be heavy on the lab side.

Obviously lecture classes are crucial since that is when the core material will be presented to you. Lab classes, however, are very, very important as well. That is when I will be available to help you with lab/studio work and you can learn from, interact with, and work with fellow-students. They are part of your class time and attendance will be noted so don't shrug them off as unimportant. Labs are for the completion of your projects but I also sometimes use them for impromptu demonstrations of lighting or shooting that I'll expect everyone to know and use. If I plan a demo I will tell you the week before.

The only sources of information that you can absolutely rely on for upcoming topics, readings, assignments, etc are from me during lectures and on specific handouts concerning the topic or the event itself. The course itinerary at the end of this document is a tentative one only.

**WEB ENHANCED
CLASS /
BLACKBOARD**

This is a web enhanced course. That means we will be using Blackboard/Vista and the district's servers to provide some of the downloadable course content such as printed and video documents. We will also use it as a place to submit projects and to provide grading information. We will have a class period to cover all of this but all computer needs can be done from any computer with web access or any of the computers in the classroom.

**EXPECTED WORK
LOAD**

This is an upper level college course. As is common in college courses, it is expected that you will spend *at least* as much time out of class on assignments as you spend in class sessions and probably quite a bit more. As a general rule you will have two weeks including at least one weekend to complete assignments. But some easier ones that do not require limited studio or lab facilities may require you to shoot and complete them in a week.

Needless to say if your attendance patterns show that you are not taking advantage of the lab classes, open labs, and studio it will be difficult to convince me that insufficient time was allotted for the completion of an assignment—especially when most of the class was able to do it.

**WORK LOAD
CONTINUED...**

I do not mean to be hard-edged and unreasonable about this, but we have quite a bit of ground to cover and in a limited amount of time in order to meet the requirements of the course. It leaves both you and I with little maneuvering room time-wise.

GRADING BASIS

This is an advanced college-level course that requires your attention, discipline, passion, and some hard work to complete successfully. All work performed, as assignments, tests, or other projects, as well as your attendance and participation in class will be given a grade based on the quality of your work as determined by the instructor. You will be required to do some or all of the following types of assignments:

- Photo projects involving shooting and/or editing digital images
 - Written reports or essays
 - Exams or tests on your retention of presented information
-

GRADES & POINTS

There will be a downloadable explanation of the grading form and criteria on Blackboard and on my web site. A written version of the form with explanations for each category is included at the end of this document for your reference as a checklist when shooting.

All work turned in **MUST** be your own work and not that of another person. **Turning in work that is not your own or is a copy of someone else's creative work will result in a failing grade and can subject you to disciplinary action with the Dean of Students.** Adding some small piece of your own work to another artist's work is still plagiarism and not acceptable.

Tests will be assigned specific points per question based on difficulty or type. A wrong answer gains zero points, a correct one gains all the points assigned that question. *At the instructor's discretion* a partial right answer may receive partial credit.

Written Assignments. If I should give you a written assignment here are some general rules about it.

1. If I can't read it... it does not exist. Meaning? Type or computer print it. This issue will hopefully be solved since we are now using Blackboard as an online submission dropbox,
2. This is not an English class but computers have spell check. I expect you to spell correctly and use the right terms — especially photo-related terms — in your paper.

If I assign a written piece it is expected that the result will be your own thinking and work. Essay assignments at City College are run through an online resource and database called "www.turnitin.com" that checks a massive internal library of books, magazines, even graduate theses and dissertations for plagiarism and copying. I seriously grade down for using un-cited work that is not your own.

GRADES

Grades will be based on the standard "A" through "F" scheme and a letter grade will be awarded for each project, written assignment, exam, as well as for attendance and class participation. Each letter grade will have an equivalent numerical score. At the end of the class, all grade scores will be averaged as detailed below and a final class grade given. I suggest keeping track of them in your notebook.

GRADE MEANINGS

The following table will illustrate the value and meanings used to define and allocate grades. Take these descriptions literally and honestly when evaluating your own work and the work you are about to turn in.

As an advanced vocational class professional standards will be applied to the work and grading approach. The grade form shows areas of interest but the critiques are where we can really show issues as well as how to correct them for future needs.

You can easily calculate your letter grade based on the number received as shown below.

Letter	Value	Description of Work
A	(90-100)	EXCELLENT work. Your project is as good as anyone can possibly be expected to do for this level of class. Nearly perfect and beyond what was asked for.
B	(80-89)	GOOD work. There may be a few small issues but generally it is a very good, well above-average effort.
C	(70-79)	AVERAGE work. You did what was asked and all the parts were there, but several issues exist and just average effort is apparent.
D	(60-69)	FAIR / BELOW AVERAGE work, Directions were not followed, or, there are parts missing, shooting or printing or presentation is sub-par, numerous issues exist with work that should have been solved by now.
F	(0 – 59)	POOR / FAILING work. This is truly Sub-standard work with major technical or aesthetic issues or where directions or requirements were generally ignored. Or it was not turned in at all.
Take the above descriptions to heart and plan your efforts accordingly!		

TRACKING YOUR PROGRESS

The grades are tracked in your Grade Book in Blackboard. Checking there will show you the points scored on a particular assignment. But it will also show you the points you have accumulated thus far (based on the projects I have graded) and what your grade **would be** if you did no more work at that point. As more projects are graded the final score obviously goes up as you build toward the final grade.

INSTRUCTIONS FOR PROJECTS AND ASSIGNMENTS

All Class assignments will have written instructions. This will be as a project description and set of instructions on the appropriate assignment page in Blackboard. You can also download the handout your reference while shooting. Another copy of the instruction is on the SDCC page of my website.

I will also give you verbal instructions for all assignments in class. Class room modifications will always take precedent. Read each set of project instructions carefully as the particulars will vary with the different projects.

EFFECT OF FINAL PROJECTS AND EXAMS.

IMPORTANT!

The final project and/or final exam will have a critical effect on your grade regardless of how well you have done up to that point. **Final projects/exams are critical to your grade!**

- ◆ If you do not take the final exam and/or do not submit an acceptable Final Portfolio or final Project as assigned, your maximum attainable grade *for the course* will be a "D" *regardless* of your other points earned to date.
- ◆ If your Final Project achieves less than 60% of the possible points your maximum attainable grade will be a "D" or,
- ◆ If your final Written Exam achieves less than 60% of the possible points your maximum attainable grade will be a "D"

ATTENDANCE: EFFECT ON GRADES

Attendance is not just mandated by student policy, it is vital to your learning capabilities. The college has set very strict guidelines for instructors to follow relative to student absences and tardiness. The following standards have been set by the school.

- ◆ Three (3) consecutive unexcused absences or five (5) total unexcused absences in a semester will lower your grade AT LEAST a letter. It also will allow me to drop you from the class roster.

**ATTENDANCE
CONTINUED...**

- ◆ Also, tardiness is disruptive to the entire class and will not be tolerated. Unexcused tardiness will be counted as an unexcused absence. All unexcused absences (and tardiness) WILL count against your grade. Although it is a component of your grade, it will not show up in your grade score until the end of class when I add it in. So you will Always seem to be about a project value short even if all of the assignments are graded.
- ◆ The dates and times and duration of the class are clearly spelled out in the schedule. When you sign up for a class you are committing to attending the classes unless and emergency arises. A chance to take a trip to Hawaii or wherever is NOT an emergency and therefore not an excuse.

If you anticipate a legitimate absence then tell me BEFORE or have a really good excuse and a pathetic voice when you call from your hospital bed!

DROPPING THE CLASS

It is vital that you remember however, that although I *can* drop you automatically for three consecutive unexcused absences, do not rely on my doing so... *because I won't*.

It is *your* responsibility to turn in the proper paperwork to the Admissions office should you have to drop the class. Depending on the amount and grades of work already turned in, failure to take yourself off of the roster through admissions COULD result in an "F" you didn't expect on your record.

Sometimes life gets in the way of the best plans, believe me I know and understand. But if you wish, or need, to drop, *you* must take responsibility for making sure that the admissions office has officially dropped you from the roster. If you are still on the school roster I *must* enter a grade for you at the end of the semester; and you will almost certainly get a major and negative hit on your grade. It usually becomes an "F."

FINAL GRADES

Your final grade will be determined by your semester's cumulative points as a percentage of the total possible points. That percentage will yield a letter grade based on the following table as used per project:

90% - 100%	=	A
80% - 89%	=	B
70% - 79%	=	C
60% - 69%	=	D
0% - 59%	=	F

INCOMPLETES

According to the school catalog, an "Incomplete" can ONLY be assigned based on a health related emergency at the end of the course that precludes them finishing the required work. Plus, if the student is already failing the course AT THAT POINT then no incomplete can be given. If you qualify for an incomplete you will have a year to turn in the missing work or you will automatically be given an "F" for the course.

ASSIGNMENT TOPICS

At the end of this course syllabus there is a **tentative** list of class topics and assignments by week. Each assignment will usually (but not necessarily) have two weeks to complete from the time it is given until it is due, but the time will include a weekend. On some occasions two projects may overlap in time and you will be working on more than one at a time. You will need to follow along in your chosen text as we cover these topics.

Even though a tentative list of topics and projects is in the itinerary, I strongly caution you to NOT try to work ahead. Working ahead usually results in your having to do the work twice.

TESTS

I believe the proof is in the image and you will be asked to show (and be evaluated based on) your growing skills via the quality of your photo projects. However from time to time, if, based on the incoming work, I think something has been missed, I may give short ad hoc quizzes to determine the absorption and retention of material covered in the classes. Any test I give will be based on materials provided by me IN CLASS so your best review material is your class notes. However, **there WILL be a final exam.**

Photography is more art than science. Nevertheless there are scientific underpinnings that you must know in order to be free to create using the medium. Those are the things I would test on so I will try to warn you in advance of topics that “you would need to know” should there be an exam. And, yes, we will have a review before the final which will be an online test..

DIGITAL PRINTS AND FILES FOR PROJECTS

I may ask you to turn in assignments in various ways depending on the assignment and the state of the computer system. Carefully read the handout for specific instructions for that assignment. A component of your grade will be based on your compliance with those instructions.

On-Line Submissions. This is the normal method of project submission. If I ask you to turn in projects via the Blackboard/Vista online system you can do so from your home computers if you have an internet connection or from the computers in T206. I will give you very specific instructions on how to do this and both handouts and videos can be downloaded covering it in detail. Using Blackboard, you will log in using your own User ID and Password so sorting projects and grades will be easy.

CD or USB Drive Submissions. For some shooting assignments I may ask that they be turned in on CD or USB drive as per handout instructions though this is not common.

For either online or Media submission, the shot that is the “final,” i.e. the one you want to be graded, should be renamed as “yourname projectname final” For example: “jsmith texture final.jpg.” The final files need to be sized to 100 ppi and 1,000 pixels on the longest dimension. If you are turning in a CD I will give specific instructions on how to package and label it.

NOTE: If you are working on a Mac, please make sure the file has the “.jpg” extension and make sure the CD-writing application is set to “Close” the CD so that they can easily be opened on any platform of computer. (Macs first put files in a “burn folder” so you can keep adding files. But you MUST then specifically burn the files to the CD or all you have is a still blank CD.) Also do not use CD-RW disks since they require the identical home application on the viewing computer to be readable.

REMEMBER: If I cannot read it for ANY REASON, it does not exist...

Print Assignments. If the assignment calls for prints to be turned in, you may make these on your home printer, at school, or can even have an outside lab make the prints for you. I’ll talk about some options for this when the time comes. However, remember, especially if you are intending to print them at home, I will grade them with the same criteria I would apply to ANY photo print for tonalities, color, etc. If you do not have a photo quality printer than have them done elsewhere.

DEADLINES

Deadlines are sacred in the photo industry and sacred in this class. Each assignment will have a **DUE Date**. Then it will have a **CUTOFF Date** usually a week after the due date.. Projects turned in after the Due Date will automatically be deducted 10% of their possible points (basically equal to one letter grade); with an additional point being deducted for **every school day** they continue late. Do the math... this is not good for your grade! Except for true emergencies, the Cutoff date is just that: when the Cut Off Date passes the project will not be accepted and the score will be Zero.

A project will be returned ungraded if it is incomplete and points will be deducted as above. However, the project must be corrected and resubmitted or it will receive zero (0) points.

**DEADLINES:
CONTINUED...**

If you are having a problem that will have an effect on project deadlines or cut-off dates, talk to me BEFORE a project is due, not after. If a technical glitch delays submission or results in a defective submission, I will return it to you to correct and even though Blackboard will label it as late, I will know the situation and not take away late points.

There will be enough time to complete the assignments including lab time that I may allow you to go shooting and for editing, completing, and submitting your work. All work I assign can be accomplished using the class room computers.

CLASS CRITIQUES

Following the grading of projects, they will be critiqued in class. This is NOT a forum to embarrass anyone but a chance to learn and let the entire class learn together from observances about each other's work.

You are students in a basic level class and are therefore only expected to perform to student's levels. Nevertheless you need to know where improvement could be made to make your images more professional and competitive. You need to develop a thick skin as I will be a LOT kinder than typical art or gallery directors and screeners. The goal is to get you to be doing professional quality work. I will be showing you tips and techniques to improve your work with each critique. You may use anything I show you in subsequent assignments.

Critiques are where much of the important learning will take place. You will see what to do and how to do it to improve your shots and will be expected to start applying those improvements to subsequent projects.

Projects turned in late *will not* be included in the class critiques.

EXTRA CREDIT

From time to time I may offer an extra credit question on a test or suggest an extra credit assignment. Failure to answer or turn in these tasks will have *no* effect on your grade. *You cannot lose points by not doing an extra credit component.* However, you might gain some points that could help your grade. And even if your grade does not need any help, you might gain the extra bit of data or a great portfolio piece to make you more competitive in the field.

**CONTACTING THE
INSTRUCTOR**

To contact the instructor, David King, leave an E-mail as follows:

- Email: dking@sdccd.edu (the most reliable means of contacting me.)
 - Appointments can be arranged as needed.
 - My office phone is: **619-388-3649** but is *far less reliable* as a way to contact me than by email. **DO NOT COUNT ON A PHONE MESSAGE.**
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MY WEB SITE

My personal web site, www.ndavidking.com has a page reserved to be a resource for you and other students. If you log on and go to the "SDCC" page there is a lot of material available for you. On Blackboard you can access a video about logging on to my site and material it contains. I will also demonstrate it in class.

Once on my SDCC Page you can scroll down to your class for copies of class materials and other handouts such as datasheets. These are often in MS Word format and some are large files that contain photo illustrations so be patient as they download. Also there are links to other resources such as a student news and announcements page. And, if you want to see some of my work you can open the "Gallery" page. Additionally on my site there is a "Links" page with links to many online photo related web sites.

CELL PHONES

When you come into class there is a simple rule regarding cell phones:

Unless you are a medical doctor on-call or a parent with a sick child at home (AND tell me that is the case)...

TURN THE *#%&\$*^ THING OFF!!!!

You will be able, despite your fears to the contrary, to actually survive for the class duration without getting a call (or making a call). It is an amazing historical fact that just a few years ago you actually had to wait until you got home to have access to a telephone and yet most of those students managed to survive the ordeal (though a few were found quivering in a heap by the campus police dialing an “air phone” and mumbling, “Can you hear me?” over and over, they responded to therapy and have recovered). You can therefore survive for a few hours!

Let your friends know your class schedule and when you are NOT available for calls. Do not use vibrate since I will wonder why you are smiling, nor use the high frequency ring tones because seeing others all look around when I can’t hear anything is still a good clue. If the phone is more important than class then please spare us the interruption. **THIS INCLUDES TEXTING! If you abuse this I will ask you to leave the class.**

INAPPROPRIATE LANGUAGE OR BEHAVIOR

We have very clear guidelines from the administration stating we are not to tolerate any offensive language or behavior that would be disruptive to the educational process or offensive to the class. In my classroom this is a zero-tolerance position. I may only warn you the first time if I think it was a slip, otherwise even the first time takes you out of class for the rest of the day. The second time takes you out of the class for the rest of the semester. It must be reported to the VP of Students.

We have, overall, a dedicated and talented group of students who have signed up for the class to learn. Photography is not an easy topic and an even harder profession. Disruptive behavior that is distracting or offensive makes it harder to deal with an already hard topic. So don’t even think about it.

PROBLEMS WITH THE INSTRUCTOR

It happens sometimes. There may be a personality conflict, or you feel the instructor did not give you proper credit on something or perhaps unfairly singled out an image of yours during a critique. Any number of things in a venue as dynamic as a creative skills class can lead to a student feeling they have a problem with the instructor. If it should happen, then there is a set protocol and “chain of command” established by the SDCC District for you to follow to address the situation.

The first stop is the instructor themselves. Common courtesy demands, and efficient resolution depends on your first making an appointment and talking to them about your issues. Do not be intimidated by this. We really are here to help you learn and if something is standing in the way we will do all we can to correct it including, if it is necessary, helping to get you into another section of the class.

If, after meeting with the instructor you feel the issues was not resolved to your satisfaction the next step is the Chairperson of the Department. Currently that is **June Richards**. She will ask if you have spoken with the instructor and if not you will be sent back down to try that first.

If after meeting with the instructor and the Chair you still feel the situation is unresolved then you can make an appointment with the Dean of the Arts and Humanities School. Currently that is **Minou Spradley**. She too will ask if you have worked your way up the chain of command and send you back if you have not.

If you still have not received satisfaction then the Dean can recommend the next steps for you to take. This may involve a group meeting to mediate the situation.

COMPUTER USE

You will be able to use the school computers for your assignments both during the lab class and during directed lab periods. But the reality is, if you want to get serious about digital photography then you need to have a computer with sufficient power and applications to download, convert, edit, and then print or transmit your images. In class we will discuss the minimal requirements for a sufficient computer along with some recommendations.

Also, you are free to bring in your own laptops for use during lab periods.

However, do NOT work or play with the school's or your own computer when I am trying to lecture to the class or critique projects. That is rude and distracting, and won't be tolerated. Since you are not paying attention then I will mark you as having an unexcused absence for that day. **This will not be tolerated.** I can see all of your screens from the instructor's computer and will shut down your computer from the instructor's station when I see it happening meaning you might at any moment lose your work and data. Or if it looks particularly interesting or embarrassing I might simply pipe your computer screen up on the projector so we can all share in what you are doing.

Bottom line, if playing on the computer or checking email or whatever is more important to you than class then please do what is important to you but do us ALL a huge favor and do it elsewhere.

STUDIO USE

SDCC has a small but very workable studio that can be divided into two shooting areas. However because more than one class may be giving studio assignments, **scheduling becomes critical.** The studio is to be used **ONLY** for the completion of class assignments. Doing any commercial work in the school studio or with the school's equipment will result in a loss of studio or equipment check-out privileges. The Lab maintains a scheduling calendar for studio use that strictly governs studio availability. **It is first come-first-served on the sign up sheet.** You may only sign up a week in advance.

PLAN AHEAD!!!!!!! I will provide reasonable time for assignments, but will have little sympathy for those who wait for the last moment and then cannot get on the schedule.

BOTTOM LINE RULE: If unsure on how to operate something, ASK! However Lab techs have been cautioned about actually doing work for you: that is not their responsibility unless it is OK with you that we give them the grade and you a Zero.

STUDIO PROTOCOL

If you use it, you will be held responsible for cleaning it and putting it back as you found it within the scheduled time. We do not have a studio maid or janitor. An infraction of this rule (and common courtesy) will result in an immediate loss of studio privileges for the remainder of the class and you will have to figure some other location for completing your assignments.

You are also responsible for not breaking stuff! When you first enter the studio check equipment for breakage or functionality right away and report ANY problems immediately. We'll then look to see who LAST used it to address replacement. If a bulb dies a natural death, let the lab know immediately and they will replace it.

This handout will serve as fair warning of these rules. (Other rules and the use of the studio and its equipment will be covered in class and are posted on the studio wall. **You will be expected to follow those rules or lose your studio privileges and perhaps have to pay for broken equipment.**

So plan your shoot before you get there. Unless you are following someone else, arrive a little early to minimize set-up time, give yourself plenty of clean-up time; make sure your model (if you are shooting people) and/or your props arrive on time.

And as importantly, be willing to help each other, especially at the overlap period.

REQUIRED EQUIPMENT AND SUPPLIES

This list shows the basic, minimal equipment and supplies you will need in order to complete the assignments for the class. The good news is that apart from the camera itself, the supplies cost will be far less than it would be for a film-based class but could still end up being over \$100.00 in addition to the cost of the shooting equipment. You can use our computers for all assignments in this class.

EQUIPMENT:

CAMERA	35mm or larger DSLR with adjustable focus, aperture, and shutter. If it won't allow you to manually control it, then it won't work for the class. You will also need to be able to connect and fire a strobe/flash from a PC connector or adapter on your camera.
LIGHT METER	A hand held meter that reads flash exposure is HIGHLY recommended. However for the in-studio use you can check them out.
SHUTTER CABLE RELEASE	9" to 12" long. (Or electronic remote) You NEED this!
TRIPOD	For out of studio shooting, get the absolute best you can afford to buy. Don't leave home without it. In the studio you can use the camera stands or tripods.
PORTABLE FLASH	We will be doing "Fill Flash" projects so you will need access to a portable flash unit for a couple of weeks later in the semester..
STUDIO STYLE LIGHTING EQUIPMENT	As a professional, you will be expected to have your own lighting and grip equipment. The class will give suggestions for starting your own "kit." To complete some of the assignments you will need to own or have access to at least some basic lights. Studio work can be done in the school studio but we have only VERY limited lighting to check out.

SUPPLIES:

- Film or Digital Memory cardsfor up to 10 projects
- USB small drive (called thumb drive, pen drive, jump drives, etc. 1 drive
- Notebook for class notes 1 book
- (Optional) Mounting Boards.....Enough for final portfolio of 8-12 prints

A Note on COSTS:

PLEASE NOTE! PHOTOGRAPHY, AS A STUDENT OR AS A PRACTICING PHOTOGRAPHER, IS NOT AN INEXPENSIVE ACTIVITY. EQUIPMENT IS EXPENSIVE! FOR FILM-BASED PHOTO CLASSES, IT IS COMMON FOR STUDENTS TO HAVE TO SPEND UPWARDS OF \$300.00 FOR SUPPLIES OVER THE COURSE OF A SEMESTER. THE DIGITAL CLASS WILL PROBABLY NOT COME TO THAT AMOUNT BUT IT MIGHT GET CLOSE.

PUT YOUR NAME ON EVERYTHING!!! SAD AS IT IS, WE DO HAVE SOME SLEAZY FOLKS AROUND WHO WILL STEAL ANYTHING NOT BOLTED DOWN... UNTIL WE CATCH THEM.

TOPICS BY WEEK:

Since you can choose from two textbooks, it will be your responsibility to notice where the topics are located in the textbook you choose. Also note that this table is **only a rough guideline** of how the class may go. Depending on the dynamics and specific needs (or speeds) of a particular class, the sequence of topics may be modified on the fly.

Week	1 st Class	2 nd Class	Assignments / Notes
1	Introduction to class ground rules and protocols. Discuss Final Portfolio	Introduction to the studio: rules and equipment use	Assign final portfolio
2	Introduction to lighting Equipment	Lab/Studio time: practice w/equipment	Download PR Headshot
3	Lecture/Demo: PR/Headshot	Review Studio and Equipment issues	
4	Lecture/Demo: Solid and textured Surfaces	Lab/Studio time	Download Solid and Textured Surfaces. PR Headshot Due
5	Critique PR Shot Lab/Studio time	Lab/Studio time	
6	Lecture/Demo: Reflective/Polished Items	Lab/Studio time	Download Reflective handout Solid Textured Due
7	Critique Solid/Texture Lab/Studio time	Lab/Studio time	
8	Lecture/Demo Transparent items	Lab/Studio time	Download Transparent object handout
9	Critique Reflective Lecture on Portfolios	Lab/Studio time	Transparent Due
10	S P R I N G B R E A K		BE SAFE!!!!
11	Lecture/Demo Jewelry	Lab/Studio time	Download Jewelry handout
12	Lecture/Demo: Food	Lab/Studio time	Download Food Handout Jewelry Due
13	Critique Jewelry Lab/Studio time	Lab/Studio time	
14	Lecture: Products on Location	Lab/Studio time	Non Field Trip Field... Demo Location shooting of Products Food Due
15	Lab/Studio time	Lab/Studio time	Location Product Due
16	Lab/Studio time	Lab/Studio time Location Product Due	Final Portfolio Contacts Due
17	FINAL PORTFOLIO DUE FOR CRITIQUE AND GRADING	(I'll grade the final as we view it in class)	HAVE A GOOD SUMMER!!!!

SAMPLE GRADING FORM FOR REFERENCE

AESTHETICS and CREATIVE ELEMENTS 48%	Excel	Good	Avg	Fair	Poor	Score
Composition: Have the compositional elements including Rule of Thirds, leading and directional lines, visual balance, perspective, color or tonal schemes, etc. been used to enhance the image?	12 11 10	9 8	7 6	5 4	3 2 1	
Framing and Cropping: Has student homed in on the core photographic subject and eliminated distracting or irrelevant areas of either visual data or tonal extremes?	12 11 10	9 8	7 6	5 4	3 2 1	
Artistic and Emotional Content: Has the student taken this shot beyond the snapshot level by infusing it with an emotional content to draw the viewer into the image's world and their feelings of the photo? Is point of view unique?	12 11 10	9 8	7 6	5 4	3 2 1	
Above and Beyond: Did student take the assignment concept and push it beyond the simple requirements on the handout or lecture and turn it into their own artistic image and concept? Did they strive to do their best possible work?	12 11 10	9 8	7 6	5 4	3 2 1	
Total Points for This Section (Possible 48)						

TECHNICAL ELEMENTS (32%)	Excel	Good	Avg	Fair	Poor	Score
Camera Operations: Considers as applicable, focus, exposure, white balance, use of aperture and shutter for image control, was camera and lens choices effective in enhancing the final image.	8	7 6	5 4	3 2	1	
Tonalities: Are highlights and shadows rich with detail, Is the contrast appropriate? Does print or file exhibit proper luminosity and contrast?	8	7 6	5 4	3 2	1	
Color: Is the white balance proper and are colors rendered or edited to enhance the image quality?	8	7 6	5 4	3 2	1	
General Craftsmanship: From acquisition to conversion to presentation is the craftsmanship on the highest level that can be expected from this class?	8	7 6	5 4	3 2	1	
Total Points for This Section (Possible 32)						

PROFESSIONAL AND OTHER ELEMENTS 20%	Excel	Good	Avg	Fair	Poor	Score
Deadline: Was print or file turned in on time? (-1 pt per late class period)	5	4	3	2	1	
File or Print Handling: If a print, is the size and mounting as requested and is it clean and finished? If a file, is it named, sized, and uploaded in the file format and on the required media as specified in the handout or lecture?	5	4	3	2	1	
Presentation: If a print, is the matting and/or mounting clean and square, and properly cut? If a file, is it turned in using the proper media or location? Is everything labeled as required? Is the envelope (if required) the proper type & size?	5	4	3	2	1	
Following Directions: How well were the directions on the handout followed? Is the final submitted as requested, on topic, and the approach what was required for the project? Are all parts of the project turned in as specified?.	5	4	3	2	1	
Total Points for This Section (Possible 20)						

Total Points for Creative Elements (Possible 48)	
Total Points for Technical Elements (Possible 32)	
Total Points for Professional/Other Elements (Poss 20)	
Total Points for Project (Possible 100)	