

Term Information

Effective Term Autumn 2023
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Course number change; course description change

What is the rationale for the proposed change(s)?

The Department of Art is refreshing course descriptions without changing course content.

Advanced Studio Art courses are often repeatable for a number of reasons:

These courses provide students space and time to create high-level, independent projects, often inspired by, responding to, or enriched by the readings, lectures, and discussions in the course.

Over the course of several years, advanced courses in the department are taught by several faculty over the course of several years, and each has their own approach to the learning outcomes, with different readings and assignments.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

We do not foresee any programmatic implications by the proposed changes.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art
Fiscal Unit/Academic Org	Art - D0215
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
<i>Previous Value</i>	<i>Graduate, Undergraduate</i>
Course Number/Catalog	4115
<i>Previous Value</i>	<i>5115</i>
Course Title	Photography Studio Lighting
Transcript Abbreviation	Studio Lighting
Course Description	Students will gain knowledge of studio lighting equipment, the principles of light, and techniques as applied to constructed photography created predominantly in the studio environment. Students will learn color management workflow from production, post-production, and digital printing. Students will apply lighting techniques with advanced photographic concepts to create new possibilities.
<i>Previous Value</i>	<i>Introduction to lighting equipment, principles, and techniques as applied to constructed/directed photography done predominantly in the studio environment. B&W wet lab with limited digital printing.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never

Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Laboratory
Previous Value	Lecture
Grade Roster Component	Laboratory
Previous Value	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	3005 (4005) or permission of instructor
Previous Value	Prereq: 3005 (400) and 5275, or Art 400 and 695.10; or permission of instructor. Concur: 5105.
Exclusions	Not open to students with credit for 5115
Previous Value	Not open to students with credit for 695.03.
Electronically Enforced	No

Cross-Listings

Cross-Listings	N/A
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Subject/CIP Code

Subject/CIP Code	50.0799
Subsidy Level	Baccalaureate Course
Previous Value	Masters Course
Intended Rank	Sophomore, Junior, Senior
Previous Value	Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students demonstrate an understanding of the principle of light in the studio environment• Students demonstrate an understanding of the function of continuous and non-continuous lighting equipment• Students visually communicate emotional, critical, metaphorical, and personal concepts• Students successfully articulate lighting concepts and techniques during discussions and critiques• Self directed final visual project that demonstrates the semester's growth in visual ideas and craft. Includes artist statement
Previous Value	
Content Topic List	<ul style="list-style-type: none">• History and theory topics consistent with visual assignments• Controlled lighting for photography, both analogue and digital• Expanding the student's visual ideas for contrived and documentary subject matter

Sought Concurrence

No

Attachments

- Art 4115 (5115).doc: Art 4115 (5115) syllabus
(Syllabus. Owner: Wendel, Sarah Ann)
- Art_coursechanges_August2022 photo lighting 4114 new syllabus.pdf: new 4114 syllabus
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Photo lighting 5115 old syllabus.pdf: old 5115 syllabus
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Summary of changes.pdf: Summary and explanation of changes
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- Art_coursechanges_August2022 Cover letter.pdf: coverletter
(Cover Letter. Owner: Owens-Morrison, Jenifer Renee)
- Rush_ASCC_coursechanges.docx: explanation of changes
(Academic Program Revision Stmt. Owner: Owens-Morrison, Jenifer Renee)
- SP23_BA Degree Plan GEN.pdf: curricular plan BA
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- SP23_BFA Degree Plan GEN.pdf: curricular plan BFA
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)

Comments

- explanation attached
syllabus 4114 attached replacing 5115 syllabus (attached)
curricular plans attached for BFA and BA *(by Owens-Morrison, Jenifer Renee on 02/21/2023 03:11 PM)*
- Even if the content of the course does not change, this is still a substantial course change since it goes from being a 5000-level course for both graduate and undergraduate students to being an undergraduate course only. Such changes are reviewed by a panel.
 - Please provide an explanation for the requested level change.
 - Please note that the syllabus uploaded is still the old one for the U+G course. Please upload the syllabus for the 4000-level course (and for the old 5000-course, if there is any difference between the two versions).
 - If the requested change involves moving the course to a new level or place on the major's curriculum map, please submit an updated curriculum map. (See handbook.) *(by Vankeerbergen, Bernadette Chantal on 01/03/2021 08:47 AM)*

COURSE CHANGE REQUEST
4115 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/07/2023

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Wendel, Sarah Ann	12/29/2020 03:27 PM	Submitted for Approval
Approved	Rush, George Sherman	12/30/2020 11:00 AM	Unit Approval
Approved	Haddad, Deborah Moore	12/31/2020 10:47 AM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/03/2021 08:47 AM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	02/21/2023 03:11 PM	Submitted for Approval
Approved	Rush, George Sherman	03/06/2023 09:53 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/07/2023 11:45 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/07/2023 11:45 AM	ASCCAO Approval

February 13, 2023

Brad Steinmetz
Associate Professor of Theater, Film, and Media Arts
Chair, Arts and Sciences Curriculum Committee

Dear Brad,

The Department of Art is submitting a request for several course number changes, as well as some basic “housekeeping” (pre-requisites, updated course descriptions, and naming). All content of all the courses will remain the same and the changes will not change the BFA or BA course plans. However, since the number changes are substantial (two instances of 5000 to 4000, and one instance of 5000 to 3000), it’s been pointed out that it would be useful for you and the reviewing sub-committee to get some context about the culture of the Department of Art and organizational changes that have taken place over the last few years. This may feel a bit wordy and detailed, but I think it will be useful when considering our request, which might otherwise appear arbitrary.

Our Rationale:

A few years ago, the Department realized that its student make-up had changed, likely for the foreseeable future. While we still have about 200 majors, our enrolments have shifted for several reasons, and four of our seven areas were regularly running courses that were under-enrolled, or, worse, not running them at all. In addition, the artistic landscape is always evolving, and undergraduate students are increasingly moving away from specialization and towards a more interdisciplinary approaches to artmaking. In response to these two major factors, we reduced the number of Area Specialization (depth of study) by 9 credits and moved those into our General Studio Electives (breadth of study). In making this reorganization, it was also important for us to support more consistency among the seven areas because some had many more required courses than others. The faculty settled on limiting Area Requirements to six courses, which is how we ended up with our 18 credit Area Studio Requirement (Glass and Sculpture offer fewer but repeatable courses). Finally, we have organized courses by number-level:

2000 level: Foundations classes (ex: Art 2100 Beginning Drawing; Art 2555 Introduction to Digital Photography and Contemporary Issues)

3000/4000: Intermediate and Advanced Undergraduate courses. This is made up of more technical and Area-oriented/specialized courses (ex: Art 3005 Photography 2: Introduction to Darkroom; Art 4002 Intermediate Ceramics: Architectonic) as well as Core Courses (ex: 3004 Life Drawing) that are required for all students in the BFA.

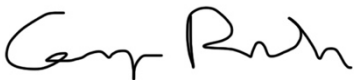
5000 level: Interdisciplinary Advanced courses that have few or, ideally, no prerequisites. These are courses that are often more conceptually based (ex: Art 5004 Drawing Now and Art 5254 Painting Now are essentially “special topics” courses that are organized by different faculty each semester). This is not entirely consistent across our Areas, however: Ceramics, Glass and Sculpture require 5000 level for their advanced technical courses because they have a mix of advanced undergraduates alongside graduate students for pedagogical and safety reasons, and so grad-level credit is required.

All of the above was the rationale behind many course name and course number changes that were approved by the ASCC a couple of years ago. The changes we are requesting now follow this rationale. Photography courses Digital Imaging: Input/Output; Photo Studio Lighting; Large Format Photo standing at 5000 level is out of sync. These are technical courses that are required for our undergraduate students in the BFA with an emphasis in Photography. The new numbers we have submitted is in keeping with the organizing structure described above and we request that you approve it. One question I can foresee the committee having is “what about graduate student enrollment into these courses when they are no longer 5000 level?” We have had very few grads enroll in them in recent years, so we do not anticipate a negative effect. Additionally, the culture of the Department of Art is such that if a graduate student is interested in a particular technical approach or subject (whether in photography or any other discipline) they may sign up for “hours” (independent study) with faculty and focus on a particular issue.

In our batch of requests, there are a few other small, housekeeping changes having to do with prerequisites of retired courses that have been causing blocks for enrolling students and are a minor annoyance for students, advising staff and faculty.

I recognize this may be a long-winded and overly detailed letter for requesting number changes, but I hope it is helpful and saves time in the long run. If there are any questions or concerns about these change requests, I would be happy to write further or join a committee meeting to discuss.

Sincerely,

A handwritten signature in black ink that reads "George Rush". The signature is written in a cursive, slightly slanted style.

George Rush
Associate Professor of Art, Undergraduate Committee Chair
Department of Art

NEW SYLLABUS

Photography Studio Lighting (new syllabus)

ART 4115

Semester:

Course Information

Instructor:

Email:

Office:

Office Hours:

Mode of course Delivery: In-Person

Room: Hopkins 364 & Lighting Studio 1st Floor

Day and Time:

Course Description

Students will gain a working knowledge of studio lighting equipment, principles of light, and techniques as applied to constructed photography. Contemporary photography topics including the politics of looking and issues of representation are emphasized throughout the course. Prerequisites: Art 2555, Art 3005 OR Art 3335, or permission of instructor. Course is repeatable for total of 6.0 credits.

Course Learning Objectives

This course provides opportunities for students to learn an introduction to studio lighting for photography.

At the successful completion of the course the student will demonstrate:

- proficiency in the use of multiple kinds of light sources—natural light, tungsten light, and predominantly strobe light
- studio lighting safety and team work
- a working knowledge of the principles of light
- a working knowledge of the principles of surface reflection and the family of angles
- camera and lens settings for image capture with various artificial light sources
- the ability to think critically and conceptually about the function of light in an image
- the ability to think critically and conceptually about photography within the context of historical events and current culture including issues of representation, race, and gender
- an awareness of photography artists using historical and contemporary methodologies such as appropriation, photo tableau, environmental portraiture, and still life

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How this course works

Format

This is a hands-on, process-oriented studio. This course is comprised of presentations, assignments, participatory activities and exercises, individual and group discussions, and reviews.

Mode of delivery

This course is in-person.

Credit hours and work expectations An In-Person course provides In-Person learning opportunities for a minimum of 76% of the semester.

Participation and Evaluation

Attendance

The successful completion of this course relies on *completion of 5 project submissions*, group collaboration, readings, in class discussions, and Carmen Canvas discussions. Timely and consistent contributions are critical in all formats used to deliver the content of this course. In the instance of class-wide quarantine or campus closure, a course contingency plan has been designed so that we can transition to an exclusively on-line format if we are required to actuate one.

Art is a field that requires discipline, timely participation, and respectful and thoughtful communication. Active engagement is essential to learning in our discipline. You are expected to come to class prepared and to participate actively in each class. Spontaneous and planned studio experiences and discussions are impossible to recapture or duplicate. Attendance will be taken regardless of delivery format.

The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency, or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed. It is important to notify your instructor of factors that may be impacting your ability to be present or participate effectively in a timely manner. Please communicate attendance concerns when appropriate.

Participation expectations:

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your assignments. Students are expected to be present and active for the entire class period. Attendance may be taken at any point in the course meeting therefore, you may be counted as absent if you are not present when attendance is taken. Three late

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entries /early departures = one absence. Tardiness, missing class, and poor preparation can, therefore, impact your project/course grades in a detrimental manner.

The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet with your instructor to discuss strategies for avoiding additional absences. Missing class more than 20% of the semester (six class meetings for a course that meets twice a week or three class meetings for courses that meet once per week) may result in an E (failing) grade for the course.

COVID-19-related attendance concerns and planned course modifications:

- Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.
- If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

Class work / Homework

- A. Your performance will be evaluated not only on the quality of your work, but on your entire performance - your understanding of the basic skills and concepts covered, your resourcefulness, initiative, active participation in all class activities and overall rigor as a student.
- B. All assignments must be submitted on the scheduled due date. Every student should be prepared to present their project to the class on scheduled critique/feedback dates. Assignments turned in late will be reduced in grade. Some projects may be redone at the discretion of the instructor.
- C. Students are expected to attend all classes, and to work in class, as well as outside of class on assignments. Stay in communication with your instructor about when you should bring your camera to class, what additional photo supplies you may need to purchase. Backup your files on an external hard drive and/or cloud service. Save all work done in this class; keep it clean and presentable for possible review at any point in the semester or inclusion in a BA, BFA, or MFA portfolio application.

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Participating in this course: AT LEAST TWICE PER WEEK You are expected to log in to the course via Carmen Canvas every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with your instructor as soon as possible.

COVID-19-related attendance concerns and planned course modifications:

In the instance of class-wide quarantine or campus closure, a course contingency plan has been designed so that we can transition to an exclusively on-line format if we are required to actuate one.

- Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.
 - If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur.

Activities such as working on assignments, completing exercises, viewing narrated presentations or tutorials, videos, and reading will be conducted asynchronously. Students will use Carmen or One Drive for uploading and sharing digital files. Carmen will be used for the course syllabus, course calendar, assignment descriptions, weekly modules, class discussions, and providing feedback (including scores/grades). Weekly announcements will inform all students about schedule modifications or alternative planning.

All university standards and policies remain in place as related to Title IX, academic misconduct, and allowances for students with disabilities. We will be meeting and interacting in In-Person format. We will respect others, conduct ourselves in a professional academic standard working in studio or meeting in person. Occasional meetings may happen synchronously via Zoom, and limited (24% of course material) may occur on Carmen Canvas through exams or course discussions.

- If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.
- If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

Grading

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There are 100 possible percentage points this term, distributed across projects, participation, role as collaborative studio team member, Carmen Canvas discussions, and Carmen Canvas final exam. Individual works will be assessed using a rubric that provides an assessment of performance according to assignment objectives, effort and quality of in-class and online or distance activities, meeting all deadlines (in-progress and final), rigor of exploration and research initiative, participation in reviews and discussions, and ability to adapt to the creative process.

ALL PROJECT ARE GRADED UPON A POTENTIAL OF 100 POINTS

List of Projects

Each project has a potential to earn 100 points.

Each project comprises a percentage of your final grade.

Refer to Carmen Canvas for your current grade throughout the semester. Official grade will be posted and recorded via BuckeyeLink.

10% Lighting Basics: Distance, Direct or Diffuse Light, Lighting Ratios, Using an Incident Light Meter (Digital Files only)

10% Strobe Light & Portraiture Basics (Digital Files only)

15% Environmental Portraiture / Photo Tableau Digital files and prints

15% Still Life: High Key, Low Key + Metal and Glass (Digital Files only)

20% Final Project - minimum 5 Digital files and 5 prints.

20% Participation

1. 10% Role as a collaborative team member in the studio for individual and group projects including but not limited to Appropriation Re-mix Group Project (part of participation grade)
2. 10% Online and In-class Discussion including to “What is Cliché + Practices of Looking,” critiques/discussion/feedback of classmates’ work, readings, semester meetings 5% + What is a safe space / positions of power – positions of care in photography / what is a constructive space / what is the line between creative expression – being hurtful – support or censorship / in the studio and in critique 5%

10% Tech Exam (Review of terms, lighting principles, and concepts)

Late assignments = - 10 points per week late

Example:

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Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact their instructor to discuss modifying the deadline within one week of the original deadline.

Grading Scale

A (93–100) Work, initiative, and participation of exceptional quality

A- (90–92.9) Work, initiative and participation of very high quality

B+ (87–89.9) Work, initiative and participation of high quality which reflects higher than average abilities

B (83–86.9) Very good work, initiative and participation that satisfies the goals of the course

B- (80–82.9) Slightly above average work, initiative and participation that satisfies the goals of the course

C+ (77–79.9) Average work, initiative and participation which reflects an understanding of course material

C (73–76.9) Adequate work; student has a less than average level of initiative and participation

C- (70–72.9) Passing but below good academic standing; student has a less than average level of work, initiative and participation

D+ (67–69.9) Below average work, initiative and participation

D (60–66.9) Well below average work, initiative and participation

E (59.9–0) Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

A Letter Grade work is work that goes *beyond* the project parameters, is conceptually creative, and technically excellent. *C work is average work and meets the project requirements*. F work does not demonstrate technical knowledge of strobe lights nor any conceptual interest in how light functions.

Course Materials and Tools

Students are required to purchase supplies for this course, use photography equipment previously purchased, or use equipment supplied by the Department of Art. The photo checkout room also has equipment for short term loan including full frame digital cameras,

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tripods, continuous LED lights, strobe lights, and speed lights. Take advantage of the photo equipment pool as much as possible. The lighting studio also has dedicated photography lighting equipment, studio tripods, semi-transparent still life table, and photo backdrop paper.

Required tools:

Digital camera with sync capabilities to strobe light, Camera RAW format

Camera lens

Camera battery

SD or CF Memory Card

USB cable or card reader

Tripod

Work / Safety Gloves

Additional materials will be explored or needed on a per project basis as you explore your ideas (for example props and location backgrounds). Supplies not included in the required materials list that will be very helpful: Computer or Ipad, and access to Adobe Bridge or Lightroom, Camera Raw, and Photoshop. Be creative and responsible (share, recycle etc.). We will discuss and demonstrate many of these materials in class and by request. Plan ahead when ordering online. All project deadlines must be met, and late delivery of materials or last-minute shopping is not valid as an excuse for late work.

Readings

All required readings will be posted to Carmen.

Course technology

Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

Required software/technologies for this course: **Photoshop with Camera Raw, Lightroom.**

Optional: Adobe Bridge

CarmenZoom virtual meetings (free)

- Required equipment: access to computer
- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection that can support CarmenZoom calls
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

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Carmen access

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Accessibility of course technologies

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- [CarmenZoom accessibility](#)

Communication

Feedback and Response Time

Project grading and feedback can generally be expected within 2 weeks. You can expect a reply to emails within 24-36 hours Monday–Friday, but no response should be expected between 5pm and 8am.

Carmen

Carmen (carmen.osu.edu) is used for general communication through announcements. Carmen is where assignment information, sharing ideas and work, collaborative

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engagement and assignment development, grades and feedback, readings, and general course content components are posted.

Email

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations I will use with you. Secure Information on general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information.

Report such messages to report-phish@osu.edu.

College Policies

PPE and Related College Covid Policies

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at safeandhealthy.osu.edu. All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.
- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be made to

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assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.

https://safeandhealthy.osu.edu/sites/default/files/2020/07/safe_and_healthy_campus_expectations_accountability_measures_7.24.2020_website.pdf?utm_campaign=oaa_faculty-staff-awareness_fy21_covid-academic-update-072720&utm_medium=email&utm_source=EOACLK

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

Reusing past work

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

Citing your sources

Cite your sources to back up what you say and write. (Use a citation generator if you are unsure of the proper citation format.) If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. We will discuss precedent usage and appropriation in class. While precedent usage is expected to inspire new iterations and build skills, you are expected to credit your sources and work to distinct and individual challenge solutions.

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make

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arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS contact information

slds@osu.edu

614-292-3307

slds.osu.edu

098 Baker Hall, 113 W. 12th Avenue.

Accommodations:

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible.

Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

Grade Forgiveness

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA.

Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: <https://advising.osu.edu/grade-forgiveness-0> for more information.

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Sexual Misconduct/Relationship Violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support

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applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Safe University Escort Service

Phone: [614-292-3322](tel:614-292-3322)

<https://housing.osu.edu/living-well/safety1/>

Trigger Language Warning

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at [614-292-1111](tel:614-292-1111), or Counseling and Consultation Services at [614-292-5766](tel:614-292-5766), and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

General Class and Studio Policies

- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class

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rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.

- Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with your concerns as soon as possible.
- Please contact me in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.
- **Back up your work.** Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

Calendar

Week 1, August 25 (Wednesday only)

***VISITING ARTIST NINA KATCHADOURIAN – COLUMBUS MUSEUM OF ART –
Aug 27 Friday**

Class Overview. Meet in Classroom Hopkins 364. Intro to the lighting studio and Project #1: Lighting Basics. Rules. Check out system.

Lecture and Demo:

Technical: Lighting Basics: Direction, Angle, Dominant Light Source (Main Light), Fill Light, Direct and Diffuse Light.

Issues of Looking/Practices of Looking – Issues of Representation

**Assigned: Carmen Canvas Discussion on Cliché + Practices of Looking
Reading: Due Aug 26**

Assigned: Lighting Basics: Due September 4

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Week 2, August 30 & Sept 1

Due: Cliché exercise + Practices of Looking - Aug 30

Studio Demos + Work Time: Color management with a gray card. Lighting Ratios, Rules of Light, Incident Hand Held Light Meters, Diffuse and Direct Light.

Demo: Strobe Lights. Black Backdrop, White Backdrop & Portrait Studio Classics - Short, Broad and Butterfly Lighting + How to Make the White and Black backdrops

Assigned Reading: Chapters 1 and 2

Assigned: Strobe Lighting & Portraiture Basics Due September 16

Week 3, September 8 (No Class Monday - Labor Day)

Due: Lighting Basics (Wed Sept 8) Digital files only

Review Chapters 1 and 2

Demo: Strobe and Portraiture Basics Continued

Week 4, September 13 & 15

Demo: Creating Depth, Controlling Shadows, Subtracting Light. Review of Incident Light Meter. More with Rembrandt lighting, STROBE WITH DAYLIGHT.

Read: Chapter 3 Management of Reflection and the Family of Angles

Assigned: Rembrandt Lighting + John Edmunds DUE OCT 2

Week 5, September 20 & 22

More on strobe or flash with daylight

Documenting Flat Artwork

Lab: Resizing images, upload for Sept 22

*Please upload images to One Drive for Strobe Lighting and Portraiture Basics by Tuesday evening.

Due Sept 22 Wednesday: Strobe Lighting & Portraiture Basics (Digital Only – One Drive Folder)

Look at your images from Strobe Lighting & Portraiture Basics

*OUTSIDE OF CLASS: CONTINUE WORKING ON PORTRAITURE: JOHN EDMUNDS / REMBRANDT LIGHTING

NEW SYLLABUS

Week 6, September 27 & 29

Intro to Photo Tableau, Environmental Portraiture, Strobe/Flash with ambient light
Print time for Portraiture / John Edmunds / Rembrandt Lighting **5 Digital files and 1 print.**

Week 7, Oct 4 & 6

OCT 2 Due: Portraiture / Rembrandt Lighting **minimum 5 Digital files and 1 print.**

MEET WITH YOUR GROUP: PLAN PROPS FOR NEXT WEEK "APPROPRIATION RE-MIX"

Week 8, Oct 11 & 16

Photo Tableau & Freezing Motion

Participation / Assigned group work: Photography Re-Mix
*Only show up to studios on your assigned day.

Week 9, Oct. 18 & 20

Oct 14: Demo: Still Life High Key Low Key Sharon Core & Laura Letinsky

Objects and Sculptures: Contour, Depth / Jan Groover

Oct. 16: Work time

Week 10, Oct. 25 & 27

**DUE OCT 25 & 27: Environmental Portraiture / Photo Tableau – 5 to 10 min
PowerPoint or PDF presentation with your images & 1 artist influenced by, interested in, ideas for final project

Week 11, Nov 1 & 3

More on Color Management

Glossy Surfaces and the Family of Angles.

Metal + Glass - Bright Field Lighting, Dark Field Lighting

Week 12, Nov 8 & 10

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DUE November 8 & 10: Small group meetings for your final project (check your assigned day)

*Work on Metal and Glass when not in meeting + Final Projects

Week 13, Nov 15 & 17

DUE NOV 17: STILL LIFE: High Key, Low Key + Metal and Glass (digital files only)
Look at Still Life projects online + Review for Tech Quiz
Supervised Open Studio for Final Projects

Week 14, Nov 22 / (No Class Wed Nov. 24 - Thanksgiving Break - Give Thanks, Rest)

Supervised Open Studio for Final Projects

Week 15, Nov 29 & Dec 1

Nov 29: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES
(Minimum 5 prints)

DEC 1: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES
(Minimum 5 prints)

Week 16, Dec 2 & 4

DEC 2: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES
(Minimum 5 prints)

DEC 4: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES
(Minimum 5 prints)

Finals Week:

DUE DEC 15: ONLINE CARMEN CANVAS EXAM (Review of technical terms, principles of light and shadow, concepts, artists). Will be posted 2 weeks prior to due date. You may log in and log out unlimited number of times. Carmen Canvas will save your answers. Only press “Submit” when you are truly finished.

OLD SYLLABUS

THE OHIO STATE UNIVERSITY – DEPARTMENT OF ART

Art 5115 Studio Lighting

Professor:

Section:

Credit Hours:

Semester:

Time:

Location: Lighting Studio & Room 364 Hopkins Hall

Office Hours:

Professor Email:

Catalogue Description and Prerequisites

Introduction to lighting equipment, principles, and techniques as applied to constructed/directed photography done predominantly in the studio environment. B&W wet lab with limited digital printing.

Prereq: 3005 and 5275 or permission of instructor.

Course Purpose and Objectives

This class is an advanced technical and conceptual class that will expand upon your current knowledge of photography and will teach technical skills with an emphasis on studio lighting. You will become proficient in the use of multiple kinds of light sources—natural light, tungsten light, and strobe light. The goal is for you to feel confident using the lighting equipment of your choice. Via hands-on demonstrations and shooting assignments, you will learn practical solutions for various shooting scenarios. You are also expected to think critically and conceptually about the function of light in an image, the implications of working on a larger scale, and the content of the photographs you are making. Through research and hands-on studio time you will explore the connections between lighting techniques and the conceptual, psychological, and emotive qualities of a photograph. Throughout the semester class time will be divided between in-class demos, slides, discussions, studio time, lab time, and group critiques. *You will be given assignments and will participate in individual, partner, and group projects during class time and outside of class time. You will also propose and develop a substantial individual project with two critiques/feedback sessions.* In addition to photographic technical skills, you are expected to experiment, work hard, expand your conceptual abilities, and contribute to a dynamic and productive classroom and studio environment in an academic setting.

Student Responsibilities and Requirements

1. Attendance

Everyone is expected to attend all class sessions for the entire length of the class meeting, to arrive on time, and bring the materials necessary to work. Attendance on critique days is mandatory. If you are absent on a critique day, your grade for the project will be dropped a FULL LETTER GRADE. You are allowed two unexcused absence (6 hours) for the course without penalty to your final grade. Be advised that after the third unexcused absence (ie: after 6 hours), a full letter grade may be subtracted from your final course grade. For each subsequent absence, a half letter grade will be subtracted. **Late arrival counts as either a full or half absence at the professor's discretion.** In general it is crucial that you are present for lecture, studio time, technical demonstrations and partner/group exercises.

2. Participation

The success of your learning (as well as your grade) depends on your participation. I expect a high level of class participation: this means thoughtfully participating in discussions and taking *a highly active role in group exercises and projects*. It doesn't benefit any of us for you to be passive recipients of the information or artwork presented. I want you to think about what it means to you, form opinions, feel comfortable talking about them. This also means demonstrating respect and generosity toward your classmates and the professor.

GRADING FOR FINAL COURSE GRADE

ALL PROJECT ARE GRADED UPON A POTENTIAL OF 100 POINTS

List of Projects

Each project has a potential to earn 100 points.

Each project comprises a percentage of your final grade.

Refer to Carmen Canvas for your current grade throughout the semester. Official grade will be posted and recorded via BuckeyeLink.

5% Lighting Basics: Distance, Direct or Diffuse Light, Lighting Ratios, Using an Incident Light Meter

5% Strobe Light & Portraiture Basics (Digital Files only)

15% Portraiture / John Edmunds / Rembrandt Lighting **minimum FIVE Digital files and 1 print.**

15% Environmental Portraiture / Photo Tableau / Color Temperature Digital files and prints

10% Still Life: High Key, Low Key + Metal and Glass (Digital Files only)

20% Final Project - minimum 5 Digital files and 5 prints.

20% Participation

1. 10% Role as a collaborative team member in the studio for individual and group projects including but not limited to Appropriation Re-mix Group Project (part of participation grade)
2. 10% Online and In-class Discussion including to “What is Cliché + Practices of Looking,” critiques/discussion/feedback of classmates’ work, readings, semester meetings / What is cliché + Practices of Looking Reading pages _____ (part of participation grade – Carmen Discussion+ What is a safe space / positions of power – positions of care in photography / what is a constructive space / what is the line between creative expression – being hurtful – support or censorship / in the studio and in critique

10% Tech Exam (Review of terms, lighting principles, and concepts)

***No re-do’s of projects unless medical note from doctor/hospital.**

LETTER GRADE BREAKDOWN

A = 100-93; A- = 92-90; B+ = 89-88; B = 87-83; B- = 82-80, and so on. E is a grade below 60. Nothing turned in = 0.

A work is work that goes beyond the project parameters, is conceptually creative, and technically excellent. C work is average work and meets the project requirements. F work does not demonstrate technical knowledge of strobe lights nor any conceptual interest in how light functions.

University Policies and Helpful Student Services

Art Class Content Disclaimer

Please be advised that the study of art frequently includes physical nudity, social, philosophical, psychological, and/or political content and imagery. Such course material may be considered controversial, offensive, or conflicting with some participant’s ethical or religious beliefs. If a student is uncomfortable, he/she may leave class but is required to arrange an appointment with the professor to address individual concerns. Efforts will be made to address these concerns and the necessary course requirements. Alternative assignments are not available.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct:
http://studentaffairs.osu.edu/info_for_students/csc.asp

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Diversity

"The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited."

PLEASE TAKE CARE OF YOURSELF (Mental Health Statement):

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

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If you are thinking of harming yourself or need a safe, non-judgmental place to talk, or if you are worried about someone else and need advice about what to do, 24 hour

emergency help is also available through the Suicide Prevention Hotline (Columbus: 614-221-5445 / National: 800-273-8255); or text (4hope to 741741); or at suicidepreventionlifeline.org

Preferred Name The Ohio State University has adopted a new policy that allows students to select a preferred name, instead of their legal name, for certain uses at Ohio State. Your primary name is your legal name and official name of record for your transcripts, Statement of Account, BuckID, diploma, payroll, etc.

A **preferred name** is the name you are called in day to day life. For example, perhaps you have always gone by your middle name, a nickname, a name that is easier to pronounce, or for transgender students, you may self-identify by one name but have not opted to make that change legally.

Ohio State has accepted preferred names for several years, but now that name will be used in more places. With this being a recommendation of the No Place for Hate Task Force as a way to encourage a more open and welcoming campus community, several key partners worked together to implement this new system.

How do you change your PREFERRED first name?:

1. Log in to your my.osu.edu via my.osu.edu.
2. On the left-hand side, click on **My OSU Identity Information**.
3. You can add, change, or delete the value in the **Preferred First Name** field.
4. This change in your my.osu.edu will then update to Buckeye Link.

Once saved, your preferred first name will sync to lots of systems, including: my.osu.edu, Student and/or Applicant Center, Employee Self Service, email (preferred name in parentheses), Carmen, and class rosters. Additional preferred name system enhancements will be coming later in the summer, including email and Find People. We appreciate your patience as your preferred name synchronizes throughout connected systems.

Trigger Warning language "Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation

Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class."

Statement on Title IX "Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu"

NOTES ON DIGITAL DEVICES

Please turn off your cell phones while you are in class and lecture. They are disruptive, intrusive, and disrespectful to the class. LAPTOPS ARE FOR NOTE-TAKING ONLY. After 2 warnings you will be asked to leave the classroom and will be counted absent for that day. (Texting during class time just looks bad)

A Note about Communication: I will likely not be able to answer detailed questions by email but please feel free to ask questions via email. In addition to my office hours, there is often time to ask questions at the end of class and/or immediately before and after class. My office hours are listed on the first page of this syllabus. If several students have related questions we will meet as a group in the photo area. Please feel free to also schedule a meeting during office hours or outside of office hours via email. Do not expect responses about assignments sent the night or morning before they are due.

A Note about Email Addresses: Be aware the university only sends email to your OSU email address and this class will also only send email to your OSU email address. Please be sure to communicate with the class through your OSU email address and check your OSU email often. Email addresses for classmates can be found on Carmen. Emails sent through Carmen should automatically push to your OSU email account. If they do not, contact IT.

A Note about Email Etiquette with Professors and Instructors: Please consider your tone & remember to be courteous and respectful when writing emails to your Professors and Instructors. Be specific and descriptive in your subject line. Do not begin emails without a greeting. "Hey" is too casual and not appropriate. Do not use first names unless faculty says it is ok. Always sign your email. Using abbreviations or "text-speak" is not appropriate. Proofread your emails. (This is an academic environment, be professional.)

COURSE SCHEDULE

***This course schedule is subject to change in order to meet creative photography goals and to meet art department learning outcome goals. Any syllabus changes are at the discretion of the**

professor.

***PLEASE FOLLOW THROUGH WITH YOUR WEEKLY CLEANING + END OF THE SEMESTER DUTIES
IN THE STUDIO
SEE BOB HITE TO SIGN UP* FAILURE TO FULFILL CLEAN UP DUTIES = LAB, STUDIO AND
EQUIPMENT ACCESS REVOKED.**

Week 1, August 25 (Wednesday only)

***VISITING ARTIST NINA KATCHADOURIAN – COLUMBUS MUSEUM OF ART – Aug 27 Friday**

Class Overview. Meet in Classroom Hopkins 364. Intro to the lighting studio and Project #1:
Lighting Basics. Rules. Check out system.

Lecture and Demo:

Technical: Lighting Basics: Direction, Angle, Dominant Light Source (Main Light), Fill Light, Direct
and Diffuse Light.

Issues of Looking/Practices of Looking

Assigned: Carmen Canvas Discussion on Cliché + Practices of Looking Reading: Due Aug 26

Assigned: Lighting Basics: Due September 4

Week 2, August 30 & Sept 1

Due: Cliché exercise + Practices of Looking - Aug 30

Studio Demos + Work Time: Color management with a gray card. Lighting Ratios, Rules of Light,
Incident Hand Held Light Meters, Diffuse and Direct Light.

Demo: Strobe Lights. Black Backdrop, White Backdrop & Portrait Studio Classics - Short, Broad
and Butterfly Lighting + How to Make the White and Black backdrops

Assigned Reading: Chapters 1 and 2

Assigned: Strobe Lighting & Portraiture Basics Due September 16

Week 3, September 8 (No Class Monday - Labor Day)

Due: Lighting Basics (Wed Sept 8) Digital files only

Review Chapters 1 and 2

Demo: Strobe and Portraiture Basics Continued

Week 4, September 13 & 15

Demo: Creating Depth, Controlling Shadows, Subtracting Light. Review of Incident Light Meter. More with Rembrandt lighting, STROBE WITH DAYLIGHT.

Read: Chapter 3 Management of Reflection and the Family of Angles

Assigned: Rembrandt Lighting + John Edmunds DUE _____

Week 5, September 20 & 22

More on strobe or flash with daylight

Documenting Flat Artwork

Lab: Resizing images, upload for Sept 22

*Please upload images to One Drive for Strobe Lighting and Portraiture Basics by Tuesday evening.

Due Sept 22 Wednesday: Strobe Lighting & Portraiture Basics (Digital Only – One Drive Folder)

Look at your images from Strobe Lighting & Portraiture Basics

*OUTSIDE OF CLASS: CONTINUE WORKING ON PORTRAITURE: JOHN EDMUNDS / REMBRANDT LIGHTING

Week 6, September 27 & 29

Intro to Photo Tableau, Environmental Portraiture, Strobe/Flash with ambient light

Print time for Portraiture / John Edmunds / Rembrandt Lighting **5 Digital files and 1 print.**

Week 7, Oct 4 & 6

OCT 2 Due: Portraiture / Rembrandt Lighting minimum 5 Digital files and 1 print.

MEET WITH YOUR GROUP: PLAN PROPS FOR NEXT WEEK "APPROPRIATION RE-MIX"

Week 8, Oct 11 & 16

Photo Tableau & Freezing Motion

Participation / Assigned group work: Photography Re-Mix

*Only show up to studios on your assigned day.

Week 9, Oct. 18 & 20

Oct 14: Demo: Still Life High Key Low Key Sharon Core & Laura Letinsky

Objects and Sculptures: Contour, Depth / Jan Groover

Oct. 16: Work time

Week 10, Oct. 25 & 27

****DUE OCT 25 & 27: Environmental Portraiture / Photo Tableau – 5 to 10 min PowerPoint or PDF presentation with your images & 1 artist influenced by, interested in, ideas for final project**

Week 11, Nov 1 & 3

More on Color Management

Glossy Surfaces and the Family of Angles.

Metal + Glass - Bright Field Lighting, Dark Field Lighting

Week 12, Nov 8 & 10

DUE November 8 & 10: Small group meetings for your final project (check your assigned day)

*Work on Metal and Glass when not in meeting + Final Projects

Week 13, Nov 15 & 17

DUE NOV 17: STILL LIFE: High Key, Low Key + Metal and Glass (digital files only)

Look at Still Life projects online + Review for Tech Quiz

Supervised Open Studio for Final Projects

Week 14, Nov 22 / (No Class Wed Nov. 24 - Thanksgiving Break - Give Thanks, Rest)

Supervised Open Studio for Final Projects

Week 15, *Nov 29 & Dec 1

Nov 29: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES (Minimum 5 prints)

DEC 1: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES (Minimum 5 prints)

Week 16, Dec 2 & 4

DEC 2: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES (Minimum 5 prints)

DEC 4: FINAL CRITIQUE – PRINTS ON THE WALL + UPLOAD DIGITAL FILES (Minimum 5 prints)

Finals Week:

DUE: ONLINE CARMEN CANVAS EXAM (Review of technical terms, principles of light and

shadow, concepts, artists). Will be posted 2 weeks prior to due date. You may log in and log out, Carmen Canvas will save your answers. Only press "Submit" when you are truly finished.