

FORECASTLE CARD

Articles of Agreement

Welcome aboard!

PHOT 190 ONLINE
Principles of Lighting
Three (3) Credits

Course Description:

In this course, students are trained on the basic principles of lighting and how to use a variety of light sources including natural lighting, dedicated flash units, and studio lighting.

Pre-/Co Requisites:

PHOT 180

Course times:

Online – 24 hours a day, 7 days a week – Fall and Spring semesters

Instructor:

Todd Vorenkamp

Office number and hours:

24/7 Online—usually respond within 24 hours

Phone:

DCB Photo studio—(701) 228-5657—The studio manager handles all calls to this number. Please contact the instructor via email.

Email:

For any questions or issues please email me at todd.vorenkamp@dakotacollege.com from your DCB student email account. All correspondence outside of the online classroom should be from your DCB email account to my DCB email account in order to provide a record of all communication.

Text:

None

Online:

The online classes are available 24 hours a day, 7 days a week. You may log on at any time and watch recorded lectures, interact in discussions, and turn in and view homework assignments. Online students can complete the entire program without ever coming to campus. **Online students are required to own, or have access to, all of the equipment needed to complete the courses. The equipment list is available in the online classroom, or from your instructor.**

Objectives:

1. *To learn basic lighting techniques using a variety of sources.*
2. *To understand the importance of lighting in photography.*
3. *To gain exposure to professional lighting equipment and how to use it.*

Relationship to Campus Theme:

This course addresses the campus theme by having students compare and contrast traditional film methods in photography with current digital technologies while anticipating future changes in photographic technologies.

Classroom Policies:

1. Be respectful of other students, technicians, instructors, and guests.
2. You must participate in discussions in order to receive full credit.
3. Respect and care for all equipment whether it's yours or the colleges.
4. Be on time.
5. Be courteous.
6. Be humble.

Communication/Campus Email:

All students at DCB are given a DCB email account. This account is how DCB will communicate with you. You will receive important emails about classes, financial aid, emergencies, school closures, important dates, etc. through this email account. Along with the important emails you will receive, it also gives you access to Microsoft Office software.

I will use your DCB email account for ALL communications with you. You are responsible for checking your email regularly. I will email homework lists, important dates, information on photo shoots, grades, etc. to your DCB account. You are responsible for knowing all the information sent to your campus email.

Along with DCB email, I will also use the "announcement" section in the online classes to communicate, so be sure to check it regularly.

Academic Integrity:

All students are expected to adhere to the highest standards of academic integrity. Dishonesty in the classroom or studio and with assignments, quizzes, exams, and papers is a serious offense and is subject to disciplinary action by the instructor and college administration. For more information refer to the Student Handbook. Please note that I have a ZERO tolerance policy for cheating, plagiarism, and copyright violations.

Professionalism:

The DCB Photography program exists to improve your photography skills and knowledge as well as preparing you to be a professional photographer after graduation. Professionalism in the “real world” starts with professionalism in the world of academics.

Professionalism shall apply to all aspects of your learning experience; from your homework assignments, tests and quizzes, and communication with faculty and staff at the college.

When communicating by email, be sure to use the subject line for all correspondence and include your class in the subject of the email. Also, begin all emails with a greeting and end with a closing. All emails should be professional correspondence, regardless of when they are sent, the topic, or what device you are sending them from.

Disabilities and Special Needs:

If you have a disability for which you are, or may be, requesting an accommodation, you are encouraged to contact your instructor and Kayla O'Toole in the Learning Center (701-228-5479) as early as possible during the beginning of the semester.

Grading Philosophy:

Please understand that I do not care about your grades, I care about your education. My job is to teach you, your job is to learn what I teach you, and hopefully more. If we both do our jobs, grades shouldn't be necessary.

The best way to succeed in my class is to NOT focus on—“What's my grade?” or “What do I need to get an A?”—but instead focus on—“How much can I learn?” If you embrace this, you won't be doing assignments for grades, you'll be doing them in order to learn, and the grade will become secondary and take care of itself.

Assignments:

ALL homework must be created for this class. You MUST create new work every week. Work created for other classes, or created in the past will NOT be accepted.

Every assignment will be graded on the following categories. Each of the following four categories are worth 50 points each for a total of 200 points on each assignment.

Aesthetics—Do you visually like or dislike the image? This is purely subjective. Everyone has their own idea on what they find visually appealing. So, there is no right or wrong answer here, it is purely opinion. Critique what you like and/or don't like or would change about the image. Keep in mind the professional standard we are striving for.

Principles of art and design—In PHOT 180 we learn principles of design and composition. Use the proper vocabulary and discuss what is working and what could be improved in terms of design and composition. Most of this is based on visual rules, however, some of it will definitely be subjective based on the viewers opinions.

Intent—What was the photographer's intent and did they successfully create an image that expresses that intent?

For classes, the intent will be the criteria for the assignment. For example, if the assignment is freezing motion, then did the photographer successfully freeze motion?. Is the viewer interpreting what the photographer wanted to say? Is it clear what the photographer was trying to accomplish?

Technical proficiency—This one is fairly simple, as it's all about using the photography equipment properly. Is the photograph in focus, is the white balance correct, is the exposure correct, were all the camera settings correct, was lighting equipment used properly, etc.

Discussions:

Each week you will participate in discussions. There will be a questions section for discussion and a critiques section. You will receive 0-25 points for every post you make in a discussion or critique with a maximum of 75 points. For full credit you must make a minimum of three posts in each graded discussion and critique. Posts will be graded according to content. You are expected to use proper vocabulary, grammar, spelling, and punctuation. This is a college course, NOT a chat room.

Critiques:

Each week you will submit and critique one of your photos and two of a classmate's photos using the criteria listed in the "critique section" below. These are graded

Each week I will critique your photos and address the five categories. I will tell you exactly where the image is strong and exactly where the image could

improve. You are allowed re-shoot any assignment for a better grade. The exception is LATE WORK.

Critiques are a crucial part of learning. During critiques, the instructor and students will offer feedback on your work.

You are responsible for critiquing one of your own photos and one of your classmate's photos each week. Critiques are due the following day after homework is due.

Use the following criteria when critiquing photos. Please list and discuss all four of these for each critique.

Aesthetics—Do you visually like or dislike the image? This is purely subjective. Everyone has their own idea on what they find visually appealing. So, there is no right or wrong answer here, it is purely opinion. Critique what you like and/or don't like or would change about the image. Keep in mind the professional standard we are striving for.

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Technical proficiency—This one is fairly simple, as it's all about using the photography equipment properly. Is the photograph in focus, is the white balance correct, is the exposure correct, were all the camera settings correct, was lighting equipment used properly, etc.

The following rules apply to critiques.

- Be respectful!
- Give positive and negative feedback. Positive feedback is important to learn what is working and to build confidence. Negative feedback is important because we cannot improve without it. All negative feedback should be as constructive as possible.

- When receiving a critique, keep an open mind and don't get defensive. Remember, no one is attacking you or your work. The goal is to learn. You cannot learn with a closed mind or defensive attitude.

Late Assignments

In the professional world, punctuality and meeting (or beating) deadlines are important to not only impressing those you work for; they are important to keeping your job! You should always strive to upload assignments before they are due. This is a hallmark of professionalism as a student, employee, and employer.

Late assignments will be penalized 20% for the first 24-hour period they are turned in after the deadline and 10% for each 24-hour period after that. For instance, if an assignment is due at 0000 hrs local time on Sunday night, and the assignment is turned in at 0001 hrs on Monday, the maximum grade for that assignment will be 80%. If an assignment is turned in after 0000hrs on Monday night, the maximum grade will be 70% of the maximum grade earned.

Maximum Grades for Late Assignments:

- Turned in 1 day late - 80%
- Turned in 2 days late - 70%
- Turned in 3 days late - 60%
- Turned in 4 days late - 50%
- Turned in 5 days late - 40%
- Turned in 6 days late - 30%
- Turned in 7 days late - 20%
- Turned in 8 days late - 10%
- Turned in 9 days late or later - No credit

A "day" is a 24-hour period after the midnight deadline.

There are extenuating circumstances that prevent assignments from being turned in on time. If you anticipate one of these circumstances, you must bring it to my attention as soon as possible and get clear, written (email) approval to turn the assignment in late. Never assume that my acknowledgement of receipt of notification that an assignment will be late is permission to turn in an assignment late. When I give you permission to be late with an assignment, I will state it very clearly (Example: "You have permission to turn in the Week 2 assignment late on [new deadline]."). If you do not see verbiage like shown in the example, do NOT assume you have permission to turn in an assignment late. If you feel that I am unclear, please continue to engage me until we reach clarity.

In online classes, assignments are known well in advance of the deadline. If you see a busy week or weekend on the horizon, you are responsible to manage your time so that you can get your assignments in on time. Getting your

photography work done early so that you can concentrate on other classes or extracurriculars is likely always an option.

Assignment Do-overs:

If you turn in an assignment on-time and, for one reason or another, the work shows that you did not completely grasp the technical requirements or aesthetic concepts of the assignment, there may be the opportunity to redo the assignment following a discussion with the instructor. It is important to know that the request to redo an assignment may be initiated by the student or by the instructor.

The benefits of the do-over assignment are:

- Another opportunity to learn and execute the technical requirements or aesthetic concept of the assignment.*
- An opportunity to improve the letter grade for the week's assignment.*

The following stipulations apply:

- A student cannot illustrate a total lack of effort on the original assignment and expect to have the opportunity for a do-over. Redo assignments are granted by the instructor for work that showed effort and dedication, but, for one reason or another missed certain requirements or aspects of the assignment. In other words, redo assignments are granted at the instructor's discretion for "foul balls," not "strikeouts."*
- Do-over assignments will only be granted if the original work was turned in on time unless the instructor had previously allowed, in writing, the assignment to be turned in late. Assignments turned in late without prior permission from the instructor will not rate the opportunity for a do-over. (See section on late assignments.)*
- Even though there may be the option for a do-over of an assignment, if you have questions about an assignment's technical or aesthetic requirements, it is in your best interest to seek clarification or further explanations from the instructor prior to creating your assignment and uploading it. Before the deadline, students are encouraged to send the instructor (or fellow students) example work to ask and determine if the work is meeting the requirements of the assignment. Depending on the instructor's schedule and other factors, a reply prior to the assignment deadline is not always guaranteed.*
- Redo assignments should be uploaded ASAP, but never past the deadline for the next week's assignment unless otherwise permitted by the instructor. This is to prevent a student from getting too far behind during the class. A redo assignment does not excuse the student from turning in the next week's assignment on time. Because of the shortened week, Final Assignments cannot be redone. Additionally, being granted a redo assignment does not excuse the student from other work required in the original assignment (e.g., critiquing classmate's images or participating in any classroom discussions).*

Final Portfolios:

You are here to learn, and therefore not all images will meet a professional standard the first time you tackle a new assignment. Therefore, the majority of your final grade will be determined by your final portfolio.

Your final portfolio will consist of examples of your work throughout the semester.

Where you are allowed to re-shoot every assignment for a better grade, it is expected that your portfolio will contain work of a professional standard. I will offer critiques on final portfolios up to a week before they are due so students may continue to re-shoot assignments to strengthen their portfolio before submitting them for a grade.

Final grades:

A final grade for the class is an assessment of what you have learned in the class for the entire semester. Because you are allowed to re-shoot every assignment for a better grade, there is no reason not to earn an 'A' in this class. The more you shoot, the more you learn, so if you re-shoot and re-shoot and re-shoot until you get it right, then you will earn an 'A.'

Your final portfolio grade should match your final grade for the semester, as it is a reflection of what you learned for the semester. The exception would be late work.

IF YOUR WEEKLY ASSIGNMENT GRADES ARE LOW BECAUSE OF LATE WORK, RE-SHOOTING WILL NOT IMPROVE THE GRADE, AND THE LOWER GRADES WILL BE AVERAGED INTO YOUR FINAL PORTFOLIO GRADE.

Grading Scale:

A (90 – 100%) B (80 – 89%) C (70 – 79%) D (60 – 69%) F (below 60%)

Attendance:

If you aren't in class, you aren't learning the material.

ONLINE STUDENTS—The main advantage of online courses is that you can "attend" class whenever you want. This is also one of the largest disadvantages to online education because, without a set meeting time, it takes a great deal of self discipline to make sure you log in and get your work done.

The online system tracks your log in time and, if you don't log in enough hours, you cannot pass the class. Credit hours are based on a certain number of hours spent in the classroom, you are required to have a certain number of hours per credit in order to pass.

Photography Program Internship/Field Study Guidelines (Practicum):

- Student's in Dakota College at Bottineau's (DCB) photography classes will do internship or field study experiences as part of their educational training. These applied experiences will help them to be "job ready" when they enter the profession. The classes for which internship or field study instruction will be provided are as follows:

PHOTO 180	PHOTO 292
PHOTO 190	PHOTO 234
PHOTO 240	PHOTO 232
PHOTO 250	PHOTO 290
PHOTO 285	PHOTO 289
PHOTO 210	

- The DCB photography program will not assertively or opportunistically promote its services outside of the campus environment in order to not be in competition with the private sector. The program will take measures that will help prevent it from requisitioning work otherwise accomplished by persons in the profession.
- Pictures taken by photography students as part of their course of study will not belong to them. Ownership rights will lie with the parties for whom the photographs have been taken. Students will sign a waiver stating that the product of their internship or field study photography work belongs to the subjects of the photos or to their representatives.
- All revenue generated by students' internship or field study experiences will be invested back into the program to cover operation and equipment costs. Dakota College students, instructors, or staff will gain no monetary benefit from their participation.
- Students participating in an internship or field study exercise will be supervised and provided guidance by their instructor and advisor. No applied training event will be approved that does not have proper authorization from the photography program's instructor/advisor. However, although the students will be taught and directed by the institution, the actual engagement in the educational experience may or may not be done under direct supervision of their instructor.
- Transportation to the locations where the photos will be taken will not be provided by the institution.

Disclaimer Statement:

The instructor of this course reserves the right to make changes to this syllabus without prior notice. Changes made during the semester will be disseminated to the class and administration.

Tentative Course Outline:

Week 1 – Introduction - Photography is Lighting

- *The Importance of Lighting*
- *Identifying Shadows*
- *Nature*

Week 2 – Natural lighting, Reflectors

- *Reflectors*
- *Window lighting*

Week 3 – On Camera Lighting

- *Pop up Flash*
- *Dedicated Flash*

Week 4 - Studio Lighting

- *Lighting Equipment*
- *Set up*
- *Single Light*
- *Light Modifiers*

Week 5 - Studio Lighting - People

- *People – Single Light*
- *People – multiple light*

Week 6 - Studio Lighting - Objects

- *Objects – single light*
- *Objects – multiple light*

Week 7 –Mixed Lighting

- *Balancing Electronic lights with Natural Lighting for Outdoor Photography – Dedicated flash and studio flash*

Week 8 – Portfolio Review

- *Create and review final portfolios*