

RECEIVED

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 2/21/2013

1b. Department/Division: School of Art and Visual Studies

1c. Contact Person

Name: Robert Dickes

Email: robertdickes@uky.edu

Phone: 257-2727

Responsible Faculty ID (if different from Contact)

Name: Robert Dickes

Email: robertdickes@uky.edu

Phone: 257-2727

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: A-S 305

2c. Full Title: Studio Lighting

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 4

OTHER: 4

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RJENS1|Robert W Jensen|Dept approval for ZCOURSE_NEW A-S 305|20120803

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_NEW A-S 305|20120803

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW A-S 305|20121016

Course Syllabus A-S 305 Studio Lighting Rob Dickes

Section 402 Tuesday/Thursday 6:00 – 7:50 p.m.

Save This Syllabus

This syllabus contains crucial information about this class and your responsibilities. This syllabus is our contract between student and instructor. I intend to stick closely to the syllabus, but reserve the right to make changes. Be sure to check it daily and complete all requirements before each class.

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Mission Statement

The College of Fine Arts embraces the concept that the arts are essential to the life of the individual and the community, and express this through a dedication to the scholarly research, creative experimentation, performance, and exhibition.

Course Information:

Course#: A-S 305, Studio Lighting
Meeting Time- T/TH 6:00 p.m. - 7:50 p.m.
Professors- Rob Dickes
Contact- robertdickes@uky.edu
Office Hours- T/TH 2pm-4pm
Office Location- Reynolds Building room 104B
Photo Lab Phone #- 859-257-3280

Course Description: A-S 305, Studio Lighting is an introductory course in lighting control in digital photography. This course provides a thorough background in basic techniques that students may apply to any discipline, with its primary emphasis upon the practice of the medium as a fine art. Students will receive technical instruction in types of lighting, exposure controls, lighting styles and working in a photographic lighting studio.

Prerequisite: A-S 300 or consent of instructor

Course Objectives:

1. Students will gain a working knowledge of studio lighting and grip equipment.
2. Students will learn creative lighting techniques.
3. Students will gain effective abilities to critically analyze, discuss and write about the photographic image as an art form.
4. Students will gain an understanding of methods and reason controlled lighting is used.

Learning Outcomes:

1. Effectively apply design concepts in their work.
2. Demonstrate an ability to plan, create and justify their work.
3. Demonstrate proficiency in the selection of tools, materials, and processes that are most appropriate to their goals.
4. Critically analyze artwork.

Attendance Policy:

- ◆ You are allowed 3 unexcused absences.
- ◆ Each missed class after 3 will lower your grade by 1 letter.
- ◆ Participation in the end of semester clean up is mandatory; absence will lower your semester grade by one half of a letter.
- ◆ 2 tardies or not being prepared for class will be the equivalent to one absence.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family.

Appropriate notification of absences due to university-related trips is required prior to the absence.

Grading Opportunities & Procedures:

- ◆ Grading opportunities for this course are comprised of two quizzes, seven projects and a few short writing assignments.
- ◆ Projects must be completed and ready to present before class starts on the day of critique. Late submissions will be penalized 1 letter grade per day that it is late.
- ◆ Late work may only be turned in for one week after the due date.
- ◆ Late work should be signed and dated by the lab monitor and placed under my office door.
- ◆ Class participation (active listening, constructive criticism, use of key terms) will be considered in your final grade.
- ◆ All grades and assignments and basic course material will be delivered via Blackboard.
- ◆ Midterm and Final grades will be delivered via Blackboard and myUK.
- ◆ The full class rubric describes grading points on each assignment. (page 7)

| | |
|---------------|--|
| 90%-100%= | A, exceptional achievement, above and beyond course requirements |
| 80%-89%= | B, high achievement, in fulfillment of all course requirements |
| 70%-79%= | C, adequate achievement, met basic course requirements |
| 60%-69%= | D, bare minimum engagement with course requirements and difficulties |
| 59% and below | E, failure to fulfill basic course requirements |

Grading Policy

Grades are essentially a gauge to let you (the student) know how you are doing in a particular class and/or on a specific project. There are many variables that I consider when grading your assignments. Grading can be a very difficult (and time consuming) aspect of teaching, a duty I take seriously. The homework and discussion topics I assign are meant to introduce (expose) you to the various dynamics and theories of art through history.

The variables I consider when evaluating your homework and discussion responses are as follows:

1. How much time and effort did you put into your reading and research?
2. Did you follow all the directions for the assignment?
3. Did you put the homework response into your own words?
4. How hard did you challenge yourself with the assignment?
5. Was your assignment well written, researched and thought out?
6. Did you meet all deadlines for the assignment?
7. Did learning occur from your research into the specified topic?
8. Did you show original and creative thought within your project?

Contrary to the belief of most students a 75% is considered an average grade. The main differences between a C and a B are the incorporation of specific details, examples, research and creativity. The main difference between a B and an A is the original and creative thought and effort you put into

your work. I like to see good solid research beyond my posted notes and lectures. This helps you truly consider your possibilities and generate more original and creative thoughts.

As you can see... there are numerous variables for me to incorporate and consider. With over twelve years of teaching experience, I perform some of these assessments in an intuitive manner based on prior student performance and experience.

Finally, I am a human being and as of such I may make a mistake from time to time or get tunnel vision while grading numerous assignments. I am always willing to discuss a particular grade with you if you have a reasonable concern or question. Before you contact me concerning a grade all I ask is that you ask yourself the above questions as they relate to my grading parameters. If you truly feel that the grade is inconsistent with my variables please contact me about it. If I have made a mistake I will change the grade.

Expectations of the Students: This studio class is different than many of the other studio classes we offer. We have a very limited number of hours that you will have to produce work during class. Most of the work you will do outside of class hours. Give yourself plenty of time and remember that you will get out of this course what you put into it. All assignments will be delivered via Blackboard as well as many other information recourses.

For each assignment you will be expected to package your work on a CD as well as with prints of your final images and turned in a manila envelope. The CD should be labeled with the assignment name and your name and have the following information on it:

Final Folder- all final images in a jpeg format.

Technical Folder- all final images for technical part of the assignment.

Image Folder- all images, including blanks and bad exposures, from that photo shoot.

Write-up Folder- Brief write-up on your experience of the assignment and lighting diagrams.

Expectations of the Professor: My role as your instructor is to facilitate learning. You should feel free to contact me at anytime via email and know that I will always respond within 24 hours. You should expect all projects to be graded within 48 hours of due date.

Gallery Write-ups: Each gallery visit should be followed by a one-page write-up about a piece of art that you enjoyed and one that you did not. These write-ups are due at the next class period following the gallery hop and need to be typed and printed before class starts. All papers should be 12pt Time's New Roman font, double spaced, minimum of 500 words and include the gallery in which you found the work, title and medium of work, images of the work and a detailed critique of the work. Late and un-typed papers will not be accepted.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>)

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Any work that is not a product of the student's own efforts during this semester is considered dishonest

Cell Phones: During class cell phones should be silenced and put away. If you must use your phone for any reason then please leave the class to do so. If I see you texting or using your cell phone for anything during this class I will remove points from your participation grade without warning. Cell phones should never be used in the darkrooms because the light they emit will destroy the light sensitive paper used in the darkroom.

Artistic Freedom: It is necessary in a creative environment that we do not censor our artist and show respect when sharing opinions. For this reason, all material and subject matter are open for exploration and should be approached and critiqued in a mature manner.

Accommodations due to disability: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Suggested Text:

Lighting for Photography: Techniques for Studio and Location Shoots by Glenn Rand
Master Lighting Guide for Portrait Photographers by Christopher Grey
The Studio Photographer's Lighting Bible by Calvey Taylor-Haw
Creative Lighting Techniques for Studio Photographers by Dave Montizambert
Basic Studio Lighting: The Photographer's Complete Guide to Professional Techniques by Tony Corbell
Beginner's Guide to Photographic Lighting: Techniques for Success in the Studio by Don Marr

Course Expenses:

- ◆ A course fee has been taken out with your tuition to pay for studio equipment, bulbs, flash tubes, and studio paint.
- ◆ Total expense for course will vary upon your own circumstances.

Materials:

Purchasing Locations

Local

Murphy's Camera (ask about student discounts), 1100 Winchester Road, 255-1013

Web

B&H Photo Video (www.bhphotovideo.com)

Calumet Photographic (www.calumetphoto.com)

Freestyle Photographic Supplies (www.freestylephoto.biz)

Adorama (www.adorama.com)

Classroom: Class Binder with at least twenty sheets of blank copy paper and materials for taking notes in class and drawing out lighting diagrams.

Paper: 8.5"x11" high quality digital inkjet paper. My recommendation is Epson five star which can be found at any local office supply store.

Camera: a 35mm Digital SLR (single reflex camera)

Light Meter (flash): The class has one light meter that has to stay in the studio at all times.

Other Recommendations:

- ◆ Tripod
- ◆ Canvas or Muslin Backdrops
- ◆ A-Clamps
- ◆ Flash
- ◆ Paper Backdrop
- ◆ Gaffers Tape
- ◆ Props
- ◆ Synch Cord

Lighting Calendar

| Class Date | Activities | Homework | |
|------------|------------|---|--|
| 1 | Thur 1/13 | Course Overview: Syllabus, Room Layout & Rules | |
| 2 | Tue 1/18 | Lecture: Equipment Usage and Vocabulary | |
| 3 | Thur 1/20 | Faculty Show- Tuska Center of Contemporary Art | Write-Up Due Tue 1/25 |
| 4 | Tue 1/25 | Lecture: Basic One Light Set-ups & Diagrams- Calumet Lighting | |
| 5 | Thur 1/27 | Shooting: One Light Project | Organize into Twelve final images for critique |
| 6 | Tue 2/1 | Critique: One Light Shooting Project Quiz 1: Equipment | |
| 7 | Thur 2/3 | Lecture: Multi-Light Set-ups and Lighting Ratios- Dynalites | |

| | | | |
|----|-----------|---|---|
| | Fri 2/4 | Robert C. May Lecture-Abe Morell | Sign-in at door |
| 8 | Tue 2/8 | Shooting: Multi-Light Project | Organize into Twelve final images for critique |
| 9 | Thur 2/10 | Quiz 2: Ratios Critique: Multi-Light Project Demo: High Key/ Low Key Lighting | |
| 10 | Tue 2/15 | Lecture: Studio Portraiture | Portraiture Project Due 2/24 |
| 11 | Thur 2/17 | Demo: Packaging and Printing Your Work | |
| | Fri 2/18 | Gallery Hop | Write-Up due Tue 2/22 |
| 12 | Tue 2/22 | Demo: Technical Still Life Lighting Lecture: Still Life Lighting | Still Life Lighting Project Due 3/8 |
| 13 | Thur 2/24 | Critique: Portraiture | |
| 14 | Tue 3/1 | Critique: Portraiture | |
| 15 | Thur 3/3 | Demo: Multi-Source Lighting Lecture: Final Project Parameters | Multi-Source Lighting Project Due 3/24 Write Final Proposal Due 3/22 |
| | Fri 3/4 | Robert C. May Lecture- France Scully Osterman | Sign-in at door |
| 16 | Tue 3/8 | Demo: Advanced Multi-Source Lighting | |
| 17 | Thur 3/10 | Critique: Still Life Lighting | Midterm Grades |
| | Tue 3/15 | Spring Break | |
| | Thur 3/17 | Spring Break | |
| 18 | Tue 3/22 | Discussion: Final Proposals & Examples | |
| 19 | Thur 3/24 | Discussion: Final Proposals & Examples | |
| 20 | Tue 3/29 | Critique: Multi-Source Lighting | |
| 21 | Thur 3/31 | Critique: Multi-Source Lighting | |
| 22 | Tue 4/5 | Demo: Portable Flash | |
| 23 | Thur 4/7 | Demo: Portable Flash | |

| | | | |
|----|-----------|--|--------------------------|
| 24 | Tue 4/12 | Buyers Guide to Equipment | |
| 25 | Thur 4/14 | Lecture: Production-Jobs & Planning | |
| | Fri 4/15 | Gallery Hop | Write-up Due 4/19 |
| 26 | Tue 4/19 | Planning: Production | |
| 27 | Thur 4/21 | Shoot: Production | |
| 28 | Tue 4/26 | Final Critique | Sign-up for Lab Clean-up |
| 29 | Thur 4/28 | Final Critique | |
| | Sat 4/30 | Mandatory Lab Clean Up Day | |
| | Sun 5/1 | Mandatory Lab Clean Up Day | |

Class dates, times, activities and assignments are subject to change as needed per instructor.

Class Rubric

Assignments

| | <u>Project</u> | <u>Notes/Packaging</u> |
|-----------------|----------------|------------------------|
| 1. One Light | 1. _____ /50 | 1. _____ /20 |
| 2. Multi-Light | 2. _____ /50 | 2. _____ /20 |
| 3. Portrait | 3. _____ /150 | 3. _____ /50 |
| 4. Still Life | 4. _____ /150 | 4. _____ /50 |
| 5. Multi-Source | 5. _____ /150 | 5. _____ /50 |

Quiz

- | | |
|---------------------------|--------------|
| 1. Quiz 1-Equipment | 1. _____ /50 |
| 2. Quiz 2-Ratios & Angles | 2. _____ /50 |
-

Gallery and Lecture Papers

- | | | |
|------------------------------|-------------|-------------------|
| 1. Faculty Show 1/20 | 1 _____ /25 | Write-up due 1/25 |
| 2. Robert C. May Lecture 2/4 | 2 _____ /25 | Sign-in at door |
| 3. Gallery Hop 2/18 | 3 _____ /25 | Write-up due 2/22 |
| 4. Robert C. May Lecture 3/4 | 4 _____ /25 | Sign-in at door |
| 5. Gallery Hop 4/15 | 5 _____ /25 | Write-up due 4/19 |
-

Project Proposal _____ /75

Portable Flash _____ /75 Production _____ /75

| | | | | |
|---------------|----------------|-------------------------|--------------|-----------------|
| Final Project | <u>Project</u> | <u>Artist Statement</u> | <u>Notes</u> | <u>Critique</u> |
| | _____ /300 | _____ /50 | _____ /50 | _____ /50 |

Class Participation _____ /100

Ellis, Janie

From: Dickes, Robert M
Sent: Tuesday, March 12, 2013 11:24 AM
To: Ellis, Janie
Subject: Re: A-S 305

The 4 hours for "Other" are open labs hours outside of class specific to NASAD, our accrediting agency.

Robert Dickes
Artist/Lecturer
School of Art and Visual Studies
207 Fine Arts Bldg.
University of Kentucky
Lexington, KY 40506-0022
859-257-2336

Visit us on Facebook at <http://www.facebook.com/ukartandvisualstudies>

On Mar 12, 2013, at 10:38 AM, Ellis, Janie wrote:

I will scan you the copy that I have. Let me know.

Janie
257-5871

From: Dickes, Robert M
Sent: Tuesday, March 12, 2013 10:31 AM
To: Ellis, Janie
Subject: Re: A-S 305

Janie,

I just went and looked at the file. It shows 1 hour with lecture and 4 hours under lecture. Together these equal 3 credit hours. If you are seeing something different then it need to be corrected.

Robert Dickes
Artist/Lecturer
School of Art and Visual Studies
207 Fine Arts Bldg.
University of Kentucky
Lexington, KY 40506-0022
859-257-2336

Visit us on Facebook at <http://www.facebook.com/ukartandvisualstudies>

On Mar 12, 2013, at 10:01 AM, Ellis, Janie wrote:

You have listed under 2(f) meeting patterns, Studio 4 and Other 4. We need to know that the Other represents. You can respond by email and we will attach to the original proposal.

If you have questions, please do not hesitate to contact me.

Janie Ellis
Office of the Senate Council
257-5871

<A-S 305.pdf>

Ellis, Janie

From: Ellis, Janie
Sent: Tuesday, March 12, 2013 9:58 AM
To: 'robertdickes@uky.edu'
Subject: A-S 305

You have listed under 2(f) meeting patterns, Studio 4 and Other 4. We need to know that the Other represents. You can respond by email and we will attach to the original proposal.

If you have questions, please do not hesitate to contact me.

Janie Ellis
Office of the Senate Council
257-5871