### Course Change Proposal

**Form A**

<table>
<thead>
<tr>
<th>Academic Group (College):</th>
<th>Arts &amp; Letters</th>
<th>Academic Organization (Department):</th>
<th>Department of Design</th>
<th>Date:</th>
<th>February 23, 2010</th>
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<tbody>
<tr>
<td>Type of Course Proposal:</td>
<td>New ___ Change <em>X</em> Deletion ___</td>
<td>Department Chair:</td>
<td>Sharmon Goff</td>
<td>Submitted by:</td>
<td>Sharmon Goff</td>
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<td>Does this course fulfill a requirement for single-subject or multiple subject credential students?</td>
<td>Yes ___ No <em>X</em></td>
<td>For Catalog Copy:</td>
<td>Yes <em>X</em> No ___</td>
<td>Semester Effective:</td>
<td>Fall <em>2011</em> Spring <em>.</em></td>
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<td>CCE (Extension):</td>
<td>Yes ___ No ___</td>
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This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number): NO

If changing an existing course, should new version be considered a repeat of the original version? If so, the same Course ID will be maintained. If not, a new Course ID will be assigned. Note: In PeopleSoft terminology, the Course ID is the unique system identifier, not the Catalog Nbr.

**Change from:**

| Subject Area (prefix) & Catalog Nbr (course no.): | Title: | Units: |
| PHOT 148 | Artificial Light Photography | 3 |

**Change to:**

| Subject Area (prefix) & Catalog Nbr (course no.): | Title: | Units: |
| same | same | same |

**JUSTIFICATION:**

Due to CSU budget concerns, and the high demand for the Photography major, it has become necessary to limit the number of students enrolling in this advanced course. In addition to the prerequisite courses attached to this class (Photo 111 and 141), students will be required to earn a minimum of a B- in Photo 141. This is an advanced level photo course which requires that students have a strong understanding of the principles and skills taught in Photo 141.

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See [http://www.csus.edu/umanual/acad.htm](http://www.csus.edu/umanual/acad.htm) - Guidelines for Catalog Course Description)

**PHOT 148. Artificial Light Photography.** Commercially oriented with assignments covering such topics as food, fashion and products photographed with artificial light in the studio and on location. Business practices in commercial and editorial photography will be discussed. Students are expected to become visually and technically competent with artificial light sources. Lecture one hour; laboratory four hours. **Prerequisite:** PHOT 141, with a grade of "B-" or better, and PHOT 111. **Graded:** Graded Student. **Units:** 3.0.

**Note:**

**Prerequisite:** Prerequisite: PHOT 141, with a grade of "B-" or better, and PHOT 111.

**Enforced at Registration:** Yes _X_ No ___

**Corequisite:**

**Enforced at Registration:** Yes _X_ No ___

**Graded:** Letter _X_ Credit/No Credit ___

**Instructor Approval Required?** Yes ___ No _X_

**Course Classification (e.g., lecture, lab, seminar, discussion):**

C 4-13 (Same)

**Title for CMS (not more than 30 characters):**

Artificial Light Photography

**Cross Listed?**

Yes ___ No _X_

If yes, do they meet together and fulfill the same requirement, and what is the other course.

**How Many Times Can This Course be Taken for Credit?**

1

**Can the course be taken for Credit more than once during the same term?** Yes ___ No _X_
**FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:**

**Description of the Expected Learning Outcomes:** Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at [http://www.csus.edu/acaf/example.htm](http://www.csus.edu/acaf/example.htm)

**SAME:**

Upon completion of this course students should:

1. understand business practices in commercial and editorial photography as relates to:
   - U.S. copyright law, model releases, photographing on public and private properties, pricing, and ethics.
2. effectively use existing and supplementary artificial light sources in the studio and on location for the following types of subjects:
   - food, fashion, architecture, products and portraits.
3. create photographs with attention to the clarity of the visual message and communicating a commercial & editorial client's message effectively.
4. be able to create a portfolio of advertising photographs with emotional and visual impact.
5. be able to create a photographic portfolio which shows an understanding of technical aspects of image exposure and print output.

**Assessment Strategies:** A description of the assessment strategies (e.g., portfolios, examinations, performances, pre- and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

The following methods will be used to determine the extent to which students have achieved the learning outcomes.

10 points: individual student meeting
50 points: written assignment
100 points: in-class exam.
200 points: Over the course of the semester, there are 3 groups of photographs submitted totaling 22 digital images, in the form of both print and digital files.

Evaluation of student portfolios will be made using the following criteria:

1. Overall presentation, technical quality, visual organization of the individual images.
2. Clarity of the visual message.
3. Adherence to assignment guidelines.
4. The imagination or emotional impact of the photographs.

**For whom is this course being developed?**

Majors in the Dept. X __ Majors of other Depts X __ Minors in the Dept X __ General Education __ Other __

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes X __ No __

If yes, identify program(s): Photography Bachelor of Arts

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No X __

If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). Photography B.A.

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

**Approvals:** If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

**Signatures:**

<table>
<thead>
<tr>
<th>Department Chair:</th>
<th>Date</th>
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<tbody>
<tr>
<td>John Doe</td>
<td>3/16/11</td>
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<tr>
<th>College Dean or Associate Dean:</th>
<th>Date</th>
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<tbody>
<tr>
<td>NP Burnett</td>
<td>4/8/11</td>
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**CPSP (for school personnel courses ONLY)**

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<tr>
<th>Associate Vice President and Dean for Academic Programs:</th>
<th>Date</th>
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</table>
This is a commercially oriented course with assignments covering such topics as: food, fashion and products photographed with artificial light in the studio or on location. Business practices in commercial and editorial photography will be discussed. Students are expected to become visually and technically competent with artificial light sources, appropriate exposure and filtration concepts.

Critiques, Papers, Exam

A. 50 points:
   1. First Submission: Monday, March 7th. Work due at beginning of class.
      6 images: Flash-fill portrait (both outdoors: one in daylight, one after sunset) and Product Assignments. Submit digital files. All files must contain original metadata. NO PRINTS.
   2. Critique Monday March 14th & Wednesday, March 16th
      To receive credit, both student and work must be on time. Attendance is required at all critique sessions. Multiple meetings may be necessary to look at all class members’ work.

B. 50 points:
   1. Second Submission: Monday April 18th. Work due at beginning of class.
      6 images: Food, Architecture and possible reshoot from 1st submission. (Re-shoots are individually assigned.) Submit digital files. All files must contain original metadata. NO PRINTS.
   2. Critique: meet Wednesday, April 20th & Monday April 25th
      To receive credit, student and work must be on time. Attendance is required at all critique sessions. Multiple meetings will be necessary to look at all class members’ work.

C. 50 points:
   Written assignment: Wednesday, April 20th
   Business practices / job estimate.
   For each day late, 5 points will be deducted from the paper’s score.

D. 10 points: April 20, 25 and 27. Editing consultation. Bring 30 -100 digital files on a jump drive or laptop to a meeting in Mariposa 5007. These should be images not previously submitted, that you are considering for submission in your final portfolio. Individual appointments will be assigned in class.

E. 100 points: Exam, Wednesday April 27th Bring 4521 NCS score sheet.

F. 100 points:
   Final Portfolio due Thursday, May 12th, before noon.
   PRINTS only for final submission. Specific guidelines will be supplied, for final portfolio presentation.
   For each day late, the portfolio grade will be docked 10 points.

   10 prints from three assignments: Fashion, plus two other assignments listed on page 3. (If individually assigned, one must be an architecture reshoot.) Open choice submissions may duplicate assignment categories previously shown, but must not be images from previously submitted shooting sessions

G. Grades: The following factors are of primary importance in grading the photographs:
   a. Overall presentation, technical quality, visual organization of the individual images, the clarity of the visual message, adherence to assignment guidelines and the imagination or emotional impact of the photographs.
   b. This is a commercial photography class. Submitted images should be designed to communicate the appeal of the subject and to fill the clients’ needs.
   c. All elements, photographic or illustrative, in submitted photographs must be the work of the student. Using the work of other artists will result in a no-credit grade for the entire submission/critique.
   d. All digital files must contain original metadata.

Sharon Goff  •  (916) 278-6210  •  Mariposa Hall 5007  •  sdg@csus.edu  •  www.csus.edu/indiv/g/gofts/
Grades (cont.)
Extra credit points, if available, will be added to test scores.
Grading scale for the course is based on total points received for all course requirements:
   A 90 - 100%, B 80 - 89%, C 70 - 79%, D 60 - 69%, F below 60%

H. Lecture attendance: Regular on-time attendance of lectures and demonstrations, as well as prompt observance of work submission deadlines, will be considered in grading. Missing more than three lectures will result in a student being dropped one letter grade for the course.

I. Shooting. Many assignments for this class may be completed on location. However, students must shoot a minimum of 5 times in the campus studio.

J. Business Practices
In addition to lectures covering the assignment topics, the following areas will be discussed:
1. Business practices in editorial and commercial work, ethical and legal issues of advertising.
2. Copyright law
3. Model & property releases
4. Pricing
5. Stock photography

K. Course Learning Outcomes
Upon completion of this course students should:
1. Understand business practices in commercial and editorial photography as relates to:
   U.S. copyright law, model releases, photographing on public and private properties, pricing, and ethics.
2. Effectively use existing and supplementary artificial light sources in the studio and on location for the following types of subjects: Food, fashion, architecture, products and portraits.
3. Create photographs with attention to the clarity of the visual message and communicating a commercial editorial client’s message effectively.
4. Be able to create a portfolio of advertising photographs with emotional and visual impact.
5. Be able to create a photographic portfolio which shows an understanding of the technical aspects of image exposure and print output.

Administrative
Last day to drop: March 4th: Last day to drop, with department-approved petition (after this date, the Dean of the College of Arts and Letters approval is required). Limited to students with serious and compelling reasons.

Makeup exams will not be given except for serious and compelling emergencies. Written verification from an appropriate source is required. Students must contact the instructor at the time of the emergency. Make-up exams, if approved, must be scheduled at the Testing Center, in Lassen Hall.

Disability Accommodations. If you require accommodation or assistance with assignments, tests, attendance, etc. please notify the instructor by the beginning of the 3rd week of the semester so that arrangements can be made.

Incomplete grades are discouraged since there is no studio space available for students not registered in the studio class during a given semester.

Suggested Reading
Light Science and Magic
Basic Studio Lighting Guide
Business and Legal Forms for Photographers
Conceptual Still Life Photography
Large Format Photography
Pro Lighting
Photographing Buildings Inside and Out
Professional Business Practices
Periodicals:
New York Photo District News
Communication Arts

Hunter & Fuqua
Tony L. Corbell
Tad Crawford
Holger Laufenberg
Steve Simmons
Hicks & Schultz
Norman McGrath
American Society of Media Photographers

Focal Press
Watson-Guptill Publications
Altsworth Press
Circle 11
Amphoto
Quatro Publishing
Whitney Museum
Assignments

A. Lighting: All assignments must be completed using artificial light in the studio or on location. Either hot lights, existing fixtures and/or electronic flash may be utilized.

B. Submissions should communicate the appeal of the subject, fill a client's needs and be suitable and appropriate for use in mainstream web or print publications.

1. Location Portraits - flash-fill / daylight. A minimum of two images. Must be a person or people.
   - Both portraits must be shot outdoors. One image using flash fill and daylight and a second image, after sunset, using flash and revealing subject with background detail.
   - A portrait must reveal something about the person's feelings, interests, nature, personality or experiences.
   - The photographs may include one or more adults or children.

2. Product
   - Examples: appliances, jewelry, watches, dishes, toys, sporting goods, tools, musical instruments, makeup etc.
   - You are required to use at least 1 background other than a plain solid color surface.
     Create a background with textures or a pattern that compliments or contrasts with the product.

3. Service or Social Service
   - Service examples: entertainer, plumber, graphic designer, photographer, etc.
   - Social Service examples: Red Cross, Heart Association, Loaves and Fishes, PETA, Salvation Army etc.

4. Food
   - May be anything that is consumed – food or beverage.
   - At least one of the food shots must contain a glass surface (glass bowl, drinking glass, bottle or other container).
   - Photographs should create an appetite.
   - Light softly; avoid deep shadows or high contrast images.
   - Emphasize texture and color of food.
   - Flaws in food ruin the image. Bring 5-10 times the amount of food required for the image in order to have the best-looking examples of the food you will be photographing.
   - Remember supporting props & preparation devices such as: knives, mister, dishes, place mats, napkins, etc.

5. Fashion — Studio or flash-fill on location.
   - Examples: shoes, shirt, dresses, coats etc. — NOT: eye glasses, jewelry or watches.
   - May be shot with or without model (adult or child).
     If you do not use a live model, in at least 1 image, you are required to use a background other than a plain solid color surface, i.e. not seamless paper. Create a background with textures or a pattern that compliments or contrasts with the fashion item.
   - Emphasize clothes rather than the model.
   - Use exaggerated movement to enhance clothing.

6. Multiple Image
   - An image created from one or more photographs.
   - This image must fulfill one of the assignment categories — portrait, service, product, etc.

7. Architecture — interior of a residential or commercial space.
   - Must be a color image.
     - Interior must be during day, with artificial light supplementing daylight.
     - The purpose of this assignment is to emphasize the broad view, with concentration on breadth of space of the room.
     - Select a space that is aesthetically pleasing.
     - Room must be well lit; use existing light fixtures or supplemental lighting with flash or hot lights.
     - Use a tripod and be sure that the camera is right/left level and not tilted back or forward.
     - Consider Kelvin temperature when selecting white balance and filtering.

8. Architecture — exterior elevation of a residential or commercial building.
   - Must be a color image.
     - Exterior must be shot at dusk or dawn, with both artificial light and sky detail visible.
     - The purpose of this assignment is to emphasize the broad view, with concentration on space and perspective. Do not submit views of architectural details.
     - Select a building that is aesthetically pleasing.
     - Building must be well lit; use existing light fixtures or supplemental lighting with flash or hot lights.
     - Use a tripod and be sure that camera is right/left level and not tilted back or forward.
     - Consider Kelvin temperature when selecting white balance and filtering.

9. Studio/Interior Portrait - For final portfolio, May, submission only.
   - A portrait must reveal something about the person's, feelings, interests, nature, personality or experiences.
   - The photographs may include one or more adults or children.
| Lecture | Monday | January 24 | Introduction |
| Lecture | Wednesday | January 26 | Studio flash / Flash Fill |
| Lecture | Monday | January 31 | Portrait |
| Lecture | Wednesday | February 2 | Product |
| Lecture | Monday | February 7 | Demo./Raw Discussion |
| Studio | Wednesday | February 9 | Shoot |
| Studio | Monday | February 14 | Shoot |
| Studio | Wednesday | February 16 | Shoot |
| Lecture | Monday | February 21 | Food assignment / Business Practices |
| Lecture | Wednesday | February 23 | Glass demo./shooot |
| Studio | Monday | February 28 | Shoot |
| Studio | Wednesday | March 2 | Shoot |
| Lecture | Monday | March 7 | Work Due for 1st Critique / Business Practices |
| Studio | Wednesday | March 9 | Shoot |
| Critique | Monday | March 14 | Critique |
| Lecture | Wednesday | March 16 | More Critique, Architecture #1, Exteriors |

- **March 21-25 Spring Break** -

| Lecture | Monday | March 28 | Architecture #2, Interiors |
| Lecture | Wednesday | March 30 | Lecture & Shoot |
| Lecture | Monday | April 4 | Fashion |
| Studio | Wednesday | April 6 | Shoot |
| Lecture | Monday | April 11 | Business Practices/ Written Assignment |
| Studio | Wednesday | April 13 | Shoot |
| Lecture | Monday | April 18 | Work due for 2nd critique/ Stock discussion/ Multiple Image |
| Critique | Wednesday | April 20 | Critique & Written Assignment Due |
| Critique | Monday | April 25 | More Critique & Individual meeting |
| Exam | Wednesday | April 27 | Test & Individual meeting |

- **Friday April 29 by noon, Deadline to submit mounted prints for Annual Spring Show** -

| Studio | Monday | May 2 | Shoot & Individual meeting |
| Studio | Wednesday | May 4 | Shoot |
| Studio | Monday | May 9 | Shoot |
| Studio | Wednesday | May 11 | Shoot |
| Thursday | May 12, by noon | Final Submission |