

## **Studio Lighting: Course Basics**

### **Course Requirements**

This is a studio course. It requires that you spend time in the studio. Spending time in the studio is the primary requirement, for if you spend time working there, you will come to understand in your gut what your head has learned in class.

According to the Registrar, letter grades A through F have the following meanings: Exceptional, Good, Acceptable, Poor, Failure. If you care about your grade, there are at least three things you can do to improve your chances for success.

1. Come to class. It's worth a third of your grade.
2. Turn in assignments, on time, every week. They are worth one third of your grade.
3. Make interesting photographs. The effort and quality you put into your work is worth one third of your grade.

Enthusiasm and a good attitude toward work will be an asset in this course. Extra weight will be given for work produced in the second half of the course, once basic technical issues are solved. And yes, although it does not appear in the above equation, your participation in discussing work, both yours and that of others, will affect your grade. Exceptional students take heed. Talk to me if this, or anything else covered in this course, is not clear.

The first part of the course will have assignments with some structure. During the second half of the semester you will write a proposal for a project that you will be expected to work on for the remainder of the term. These should be photographs that have some personal interest to you. Your final presentation will come from this body of work. Along the way, we will look at your progress weekly. You won't benefit from comment and criticism unless you have something to show and are present to show it.

Although I have been a photographer for more than thirty years, making interesting photographs is still the essential problem. Like everyone else, you will have to figure this one out on your own. The best suggestion I can give you is to approach your work with interest, curiosity, enthusiasm, and thoughtfulness. And don't be afraid of mistakes.

### **Course Site**

A course web site is at [woodypackard.com/austudio](http://woodypackard.com/austudio). I will post as much as I can there, including information about your assignments, additional reading you can do, some notes on subjects we cover in class or don't have time to cover in class. You can also check your current standing by logging in to *Progress* with your last name and a password that you give me in class.

### **Technical Problems**

Although this is not strictly a technical course, photographic results depend on technical proficiency. Basic photographic proficiency is a prerequisite for taking this course. You must be able to show results each week, so if you're having trouble with this part of the process, we need to talk and find a solution sooner rather than later.

For studio and lighting questions, you should feel free to ask me questions in class, or during the week by calling me at my studio— 585 415-3648. I get email at [wood@woodypackard.com](mailto:wood@woodypackard.com), so if your question requires a really brief answer this will work. (Email gets lower priority than a phone call and is less useful in solving a problem of any complexity.)

### **Studio Equipment**

When you use the studio, it is your responsibility to account for the equipment that is there. If equipment is missing when the next student checks in, you will be held responsible for it. So it is critical that you:

First, make sure you do an inventory and report any missing or damaged items immediately. A checklist will be posted in the studio. (Hope Zacagni, x2545)

Protect your lock code. Do not give it to anyone.

In addition to lighting and grip equipment, the studio will have a computer, disk burner, and printer for processing digital work. A single lens digital camera will be available for use in the studio only. You may use your own camera if it is suitable.