

---

### ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

---

### Programmatic Student Learning Outcomes/Mission

The mission of the **Visual Journalism** Program is to offer a contemporary, professional curriculum grounded in truthful, ethical, and creative storytelling that embraces the highest level of craftsmanship, advancing the field of journalism.

### Program Description

The 120 semester credit Bachelor of Science in Visual Journalism program emphasizes the practice of ethical, journalistic storytelling, and incorporates a broad based experiential educational approach. The program consists of 69 semester credits that cover six primary areas of technical and creative focus under the umbrella of journalistic storytelling, including the opportunity to take 12 credits in electives. Primary areas include photojournalism, documentary film production, audio documentary, journalistic writing, multimedia journalism, website design and strategies for developing a web presence. Students also take 6 semester credits in business courses and 45 semester credits in Liberal Arts designed to both support their professional goals as journalists and broaden their understanding and experience of other subject areas.

Upon the completion of the Visual Journalism Program students should be able to:

- Create compelling, visually-driven nonfiction stories, using the latest tools of digital media. (Visual Literacy, Adept, Global)
- Collaborate effectively as members of a creative team. (Collaboration)
- Apply professional ethical standards for nonfiction storytelling and digital journalism. (Ethics)
- Employ business practices and strategies to advance career aspirations. (Adept, Global, Problem Solver)
- Apply techniques of critical thinking while creating and evaluating works of visual journalism or documentary. (Visual Literacy, Problem Solver)
- Communicate effectively in the field of mass media, in both written and oral forms. (Communication)

---

<b>Course Title</b>	<b>Advanced Lighting for Visual Journalists</b>
---------------------	---

<b>Course Code</b>	<b>VJN292</b>
--------------------	---------------

---

Credit Hours	3 Semester
--------------	------------

Contact Hours	4 Hours
---------------	---------

Prerequisites	VJN240
---------------	--------

Course Type	Lecture/Lab
-------------	-------------

Instructor           TBD  
Email                TBD  
Telephone           TBD  
Term Start/End Date TBD

---

**Course Description** An emphasis on advanced lighting techniques, theories and application of light control in multiple and varied environments that visual journalists encounter. Accurate and methodical use of lighting techniques with multiple sources of lighting equipment that will enhance visual storytelling is emphasized.

**Learning Objectives** Upon completion of this course the student should be able to:

- Choose between different lighting techniques and equipment that will add to the visual storytelling of the subject.
  - Choose between different self-created lighting setups that will enhance the visual storytelling of the subject.
  - Adapt their lighting skills to various environments under deadline situations while complementing their subject in the process.
  - Exercise appropriate control over mixed lighting conditions or where the light is created by the student.
- 

Required Textbook(s) **The Moment it Clicks** by Joe McNally, Peachpit Press, 2008  
**lynda.com** subscription

---

**Course Outline:** Topics will include: The advanced use of small flashes, studio strobes, hot lights and the using those sources singly or in combination. The class will research and incorporate contemporary styles and uses of lighting for story telling purposes in editorial and commercial uses. Assignments will cover the range of subjects that are encountered by visual journalists on a day to day basis.

**Week 1:** Overview of class structure, course introduction with student and instructor introductions. Review of color temperature and the inverse square law. Lighting techniques used by historical and contemporary artists, photographers and visual journalists in a studio setting. Journal assignments and requirements for the semester outlined.

**Week 2:** Sculpting light for studio and tabletop photography with use of studio strobes, props, reflectors, flags, scrims, gobos and other lighting tools. Introduction and assignment of individual lighting diagrams, working on Technical versus Creative assignments and student groups. Critique student work and Creative Assignment Due.

**Week 3:** Creating specific mood with studio strobes, gels and camera when photographing food and products. Discuss today's use of software techniques in studio lighting. Critique student work and Creative Assignment Due.

**Week 4:** Multiple strobe and flash configurations. Introduce the use of people with products to create storytelling with light and subjects. Creative Assignment Due

# Course Syllabus

**Week 5:** Use of hot lights for outdoor studios with advanced lighting in large and small outdoor environments. Critique student work and Journal Due.

**Week 6:** Troubleshooting on location when ambient light is in conflict with creative process and desired outcomes. The advanced use of hot lights and ambient light in problem solving. Critique student work and Creative Assignment Due.

**Week 7:** Advanced creative lighting techniques for large and small groups of people in various indoor and outdoor environments. Critique student work and Creative Assignment Due.

**Week 8:** Advanced technical lighting techniques for large and small groups of people in various indoor and outdoor environments. Interior lighting discussed. Critique student work and Creative Assignment Due.

**Week 9:** Portfolio presentation formats required for your final presentation and future clients. Printing of images for gallery and archival use. Critique student work and Creative Assignment Due.

**Week 10:** Advanced lighting techniques with use of hot lights, strobes, flashes and light modifiers in tandem. Critique student work and Creative Assignment Due.

**Week 11:** Advanced use of diverse natural ambient light sources for creative storytelling purposes. Critique student work and Creative Assignment Due.

**Week 12:** Lighting large environments and large groups of people while combining or overpowering existing light. Critique student work and Creative Assignment Due.

**Week 13:** Presentation of final journals. Critique student work and Creative Assignment Due.

**Week 14:** Final Technical lighting exam is given. Critique student work.

**Week 15:** Presentations of Final Portfolios.

---

## GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
		Percent	Letter	Numeric
Class Participation	10%	93–100	A	4.00
Assignments	60%	90–92	A-	3.70

Assignment Completion	15%	87–89	B+	3.30
Final Portfolio	15%	83–86	B	3.00
		80–82	B-	2.70
		77–79	C+	2.30
		73–76	C	2.00
		70–72	C-	1.70
		67–69	D+	1.30
		60–66	D	1.00
<b>Total</b>	<b>100%</b>	0–59	F	0.00

### DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

### ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

# Course Syllabus

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

## ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.
- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization's standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:
  - Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
  - Brooks Institute will only use legally acquired software on our computers.
  - Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.
  - Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.
- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

## CREDIT ASCRIPTION ADDENDUM

### VJN292-Advanced Lighting for Visual Journalists- 3 semester credit hours

Type: Lecture/Studio

Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives

#### Course Learning Objectives

1. Choose between different lighting techniques and equipment that will add to the visual storytelling of the subject.
2. Choose between different self-created lighting setups that will enhance the visual storytelling of the subject.
3. Adapt their lighting skills to various environments under deadline situations while complementing their subject in the process.
4. Exercise appropriate control over mixed lighting conditions or where the student creates the lighting.

The following indicates the **minimum** number of hours per assignment

WEEK #	ASSIGNMENT TITLE	HOMEWORK HOURS	ASSIGNMENT OBJECTIVES
WEEK 1	Class Participation Assignment	4	1,2,3,4
WEEK 2	Sculpting Light #1, Read Chapter 1	6	1,2,4
WEEK 3	Sculpting Light #2, Read Chapter 1	6	1,2,4
WEEK 4	Multiple Remote Flashes #1, Read Chapter 2	6	1,2,3
WEEK 5	Multiple Remote Flashes #2, Read Chapter 2	6	1,2,3
WEEK 6	Multiple Remote Flashes #4, Read Chapter 3	6	1, 3, 4
WEEK 7	Multiple Remote Flashes #4, Read Chapter 4	6	1, 3, 4
WEEK 8	Mixed Light #5 , Read Chapter 4	6	1,2,4
WEEK 9	Mixed Light #5, Read Chapter 4	6	1,2,4
WEEK 10	Mid-Day #6, Read Chapter 6	6	1,2,3,4
WEEK 11	Mid-Day #7, Read Chapter 6	6	1,2,3,4
WEEK 12	Group Portraits #8, Read Chapter 7	6	1,2,3,4
WEEK 13	Group Portraits #8, Read Chapter 7	6	1,2,3,4
WEEK 14	Environmental Portrait #9	6	1,2,3,4
WEEK 15	Portfolio #10	8	1,2,3,4
<b>TOTAL</b>		90	