

**San José State University**  
**Department of Art & Art History / Photography**  
**Photo 122: 42467 ~ Advanced Studio Lighting, Section 1, Fall 2017**

*Instructor:* Sandra Frank  
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*Office Hours:* T/TH 11am-noon and by appointment  
*Class Days/Time:* T/TH 12pm - 2:50 pm  
*Classroom:* Duncan Hall 407  
*Prerequisites:* Photo 121  
*Department Office:* Art 116  
*Depart. Contact:* [www.sjsu.edu/art](http://www.sjsu.edu/art) email: [art@sjsu.edu](mailto:art@sjsu.edu)

### Course Description

An advanced studio lighting course incorporating practices of professional photographic techniques that can be applied to commercial advertising photography or applied as fine art imagery. Training on professional level equipment is emphasized.

### Learning Outcomes and Goals

#### **Course Goals:**

Photo 122 is an advanced course in studio lighting and the practices involved, when creating photographic images within a professional environment. Concentration will be placed on the photograph as a vehicle for communication that can be applied to the commercial world as advertising or product photography, or used as fine art imagery. A strong emphasis will be placed on creating a professional, cohesive portfolio. Advanced technical training will take place on professional level camera and strobe equipment.

It is the goal of this course to advance the student in the use of artificial lighting techniques. At this point, the student should be able to see beyond the subject/object being photographed and instead be able to see *the light* reflecting off of or transmitting through the object(s). Students are expected to work on aesthetic and conceptual content of images in order to develop portfolio quality work.

Advanced professional studio techniques in commercial photography and the aesthetic and technical concerns of effective visual perception and communication are learned through lectures, demonstrations and *primarily* advanced studio-shooting assignments. The subtlety of ‘creating images for yourself’ vs. ‘producing a creative image for your client’ is taught as well as the challenges encountered therein.

The successful completion of a final portfolio of *six distinct* studio images clearly showing the students own vision will be the compilation of the semesters work.

#### **Course Learning Outcomes:**

Upon successful completion of this course, students will be able to:

1. Master strobe lighting equipment. Advanced technical assignments will include stopping action, photographing reflective objects and shooting on location.

2. Create a professional body of work. Emphasis will be placed on developing the students' individual style within the context of the final portfolio.
3. Understand the characteristics and the principles of light, and increase the ability to 'see light'.
4. Create 'natural' light in the studio.
5. Utilize professional practices regarding propping studio shots in order to create a realistic environment in the studio, and work with 'clients'.
6. Solve complex lighting problems in the studio.

### **Required Text**

☞ Light: Science and Magic (An Introduction to Photographic Lighting) by Fil Hunter and Paul Fuqua  
ISBN: 978-0415719407 (\$35 on Amazon)

### **Recommended Text**

☞ Still Life and Special Effects Photography by Roger Hicks and Frances Schultz  
ISBN: 2-940361-30-4

### **Library Liaison**

Elisabeth Thomas ([elisabeth.thomas@sjus.edu](mailto:elisabeth.thomas@sjus.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

### **Material requirements**

- \* The materials required for Photo 122 are the same as those from Photo 121 (Intro to Studio Lighting)
- \* Neutral density gels, are highly recommended but the student should be well equipped already.

- Jump Drive
- Fishing tackle box (or something similar) large enough for carrying supplies (a plastic one about 24" wide works well, available from ACE, Home Depot, OSH etc)
- Roll of 3/4 " or 1" wide masking tape (black preferred, no drafting tape)
- Gaffers tape / duct tape
- Earthquake putty hold
- Spring clamps ~ the metal ones ~ NOT the plastic ones. At least two medium and two small.
- Scissors / Box knife / Exacto knife
- Pot Holders or gloves
- Cotton towel - old kitchen towel works best!
- Window cleaner
- 30X40 White mat board
- 30X40 Black mat board

#### **PURCHASE AS TEAM:**

- Diffusion material:  
Frosted acetate or Frosted Plexiglass 4'x6' (@ \$150.00/sheet Tap Plastics in San Jose)
- Neutral density gels

#### **Optional:**

- Hot shoe sync - necessary if you do not have a sync port on your camera (as opposed to the school cameras) and you want to use strobes. **(Photo 122 ONLY)**
- Small mirrors

- Reflectors: black, white, silver or gold
- Canned air (CostCo - packaged together in group of 4 cans)
- Black velvet cloth
- Fishing line
- Makeup for portraiture
- Cinefoil (Black Wrap)

### **Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

- Five major technical shooting assignments pertaining to specific advanced lighting techniques or professional photographic situations. Accounts for 50% of final grade.
- A final portfolio comprising of six unique images (not previously used for assignments) are required for the final project. 40% of final grade. Your final portfolio must show diversity in lighting skills; demonstrate a well-rounded knowledge of artificial lighting and be presented professionally.
- Participation and a written paper. 10% of final grade.

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

### **Final Evaluation**

The final project critique will be held on the scheduled final exam time (see syllabi). It will consist of a compilation of skills learned throughout the semester including photographic skills, post-production skills, conceptual and professional skills and presentation. Specific grading criteria will be handed out with assignment.

### **Grading Policy**

Each technical assignment will have a criteria sheet in which the assignment will be explained as well as an explanation as to the technical aspects that will be considered in grading.

In general, grading will following the criteria below. Since grading a photograph is not as didactic as grading a math exam, please pay careful attention to each assignment sheet as well as the comments of everyone during class critiques. Grade slips are given to students with comments and point totals for each assignment. Students are able to keep a tally of accumulated points throughout the semester from these grade slips. Please remember that grades reflect an opinion, not of you as a person, but of how well your assignment has been completed based on the criteria. Feel free to discuss the grade you receive at any time with me during my office hours or by appointment.

A *general* guideline for the grading of pictorial assignments is as follows:

Lighting and technique 65 points: *Is thought put into quality of light? Are light modifiers used appropriately? Are highlight and shadow detail addressed?*

Design and visual impact (and concept if applicable) 30 points: *Is composition and perspective used in the strongest way? Are props, backgrounds and surfaces well thought out?*

Assignment Files are labeled correctly 5 points: LOOK AT HANDOUT

Missed critique / deadline - 20 points (none redeemable)

Assignments are to be uploaded onto the classroom computer IMMEDIATELY AT THE BEGINNING of class on the day of critique. Any assignment not ready to load at the beginning of critique (INCLUDING CORRECT FILE NAMING) will be graded as 'missed deadline'. Assignments may be reshot to improve a grade, however missed-critique / deadline penalties are not redeemable.

FINAL SEMESTER GRADES will be tallied to the possible point totals as broken down below

<b>Grading Breakdown</b>	Points
<b>Successful completion of technical assignments</b> (5 total–100 points possible for each)	500
<b>Final portfolio of SIX finished digital images</b> (These images will be graded on originality of subject matter, technical execution, aesthetic treatment of subject matter, and final presentation.)	400
<b>Class participation (50pts) and Written Paper (50 pts)</b>	100
<b>Total Points Possible</b>	1000
A+ = 1000-975    A = 974-925    A- = 924-900 B+ = 800-875    B = 874-825    B- = 824-800 C+ = 799-775    C = 774-725    C- = 724-700 D = 699-650    F = < 649 (+ and – grades are determined by exceptional or sup-par work pertaining to each assignments specific requirements) <i>Final grade totals may fluctuate depending on syllabus changes.</i>	

All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades. See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

## **Classroom Protocol**

### Participation

Class participation is essential. Late arrivals and absences are a consideration in final grading. Two late arrivals equal an absence, and three absences constitute zero class participation. If there are specific reasons you will miss more class than allowed, please feel free to discuss this with me.

Class participation includes being an active partner and constructively vocal during critiques.

You WILL be deducted participation points for inappropriate cell phone use!

### Laptop Etiquette

Laptop and other personal computing device usage is permissible during lecture for note taking and applicable Google searches; however, taking notes by hand (in your visual diary) is preferred. I AM HAPPY TO REPEAT AS NECESSARY!

During open lab time, one partners laptop must be used for direct download of images only ~ NO CF cards are to be used in the schools cameras.

Please use your laptops in a respectful manner. Answering email, instant messaging, checking your Facebook account, running irrelevant Google searches or working on projects from other classes are all off limits. Please

show respect for me and those around you. *Any disregard to this requirement will result in loss of any participation credit.*

### Cell Phone Etiquette

Ringers on cell phones should be turned off during class time *especially* during critiques. If you occasionally forget, it's no big deal, but this is your warning that I, as the instructor, have the option of ANSWERING your phone if I choose (this goes for text messaging as well ~ I have texted back to moms, girl/boy friends, and bosses) and have had some interesting conversations to say the least. Leaving the class to take a call should only be done in emergencies. Inappropriate or excessive cell phone use during critiques will result in your being told to leave the class. Please show respect for those around you.

### In Case of an Emergency

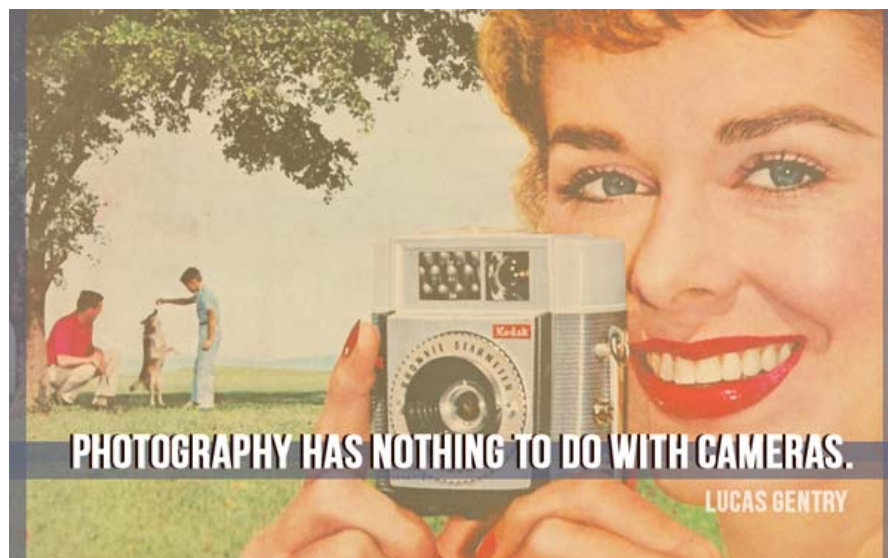
In case of an emergency such as a natural disaster, hazardous situations, etc that require evacuating the building immediately, please evacuate down the nearest stairwell and reconvene on the side of Duncan Hall near the AS House. Leave all belongings if you must leave in a hurry ~ *they are replaceable, you are not.* Do not attempt to turn off studio lights etc. Classrooms are supposed to be locked by full-time faculty. Students will be notified by instructor as to when they may re-enter the building.

### **University Policies**

Office of Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.”

You may find all syllabus related University Policies and resources information listed on GUP's Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

“You have to think anyway, so why not think big?”  
Donald Trump



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<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	8/24	Welcome! Administration stuff / Fabulous Keynote Presentation! Final portfolio requirements / Supplies needed
2	8/29	Lecture: Portfolio / Visual thinking / Portfolio presentation / Create Teams
	8/31	<i>Demo:</i> Strobe lighting overview/demo; Canon System Overview (if needed)
3	9/5	<i>Demo:</i> Strobe lighting overview/demo
	9/7	Lecture: Stop Action Receive: Technical Assignment ~ Stop Action Due: 9/21
4	9/12	<b>Studio:</b> Assignment #1: Stop Action <b>MATERIALS / GRIP KITS DUE</b>
	9/14	<b>Studio:</b> Assignment #1: Stop Action
5	9/19	<b>Studio:</b> Assignment #1: Stop Action
	9/21	<i>Critique:</i> Stop Action Assignment Receive: Major Shooting Assignment #2: CD cover/Portrait ~ Due: 10/5
6	9/26	<b>Studio:</b> Assignment #2: CD cover / Portrait
	9/28	<b>Studio:</b> Assignment #2: CD cover / Portrait
7	10/3	<b>Studio:</b> Assignment #2: CD cover / Portrait
	10/5	<i>Critique:</i> Major Shooting Assignment #2: CD cover / Portrait DEFINE FINAL PORTFOLIO
8	10/10	Lecture / Demo: Dealing with reflections Receive: major Shooting Assignment #3: Reflective Objects ~ Due: 10/24
	10/12	<b>Studio:</b> Assignment #3: Reflective Objects <b><i>See me regarding Shooting for a Client Assignment!</i></b>
9	10/17	<b>Studio:</b> Assignment #3: Reflective Objects
	10/19	<b>Studio:</b> Assignment #3: Reflective Objects
10	10/24	<i>Critique:</i> Reflective Objects / Paper Due
	10/26	Lecture: Working with clients – Getting the Job! / Receive Shooting for a Client Assignment ~ Due: 11/14
11	10/31	<b>Studio:</b> Assignment #4 Shoot for a Client
	11/2	<b>Studio:</b> Assignment #4 Shoot for a Client

12	11/7	<b>Studio:</b> Assignment #4 Shoot for a Client
	11/9	<b>Studio</b> – Assignment #5: Location Shoot (50pts) (Subject to location availability) -OR- <b>Studio:</b> Final Portfolio
13	11/14	<b>Critique:</b> Shoot for Client and/or Location Shoot / <b>Studio:</b> Final Portfolio
	11/16	<b>Studio:</b> Final Portfolio
14	11/21	<b>Studio:</b> Final Portfolio
	11/23	<i>Thanksgiving ~ NO CLASS</i>
15	11/28	<b>Studio:</b> Final Portfolio
	11/30	<b>Studio:</b> Final Portfolio
16	12/5	<b>Studio:</b> Final Portfolio
	12/7	<b>Studio:</b> Final Portfolio
<b>Final Exam</b>	Thursday Dec 14 2:45–5:00	<b>FINAL Critique and Potluck!</b>

Schedule subject to change. Notice will be given in class or via email.