

San José State University

Art and Design / Photography

Photo 121/ 23512 / Introduction to Studio Lighting, Section 2, Spring 2017

Instructor:	Sandra Frank
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Email:	sandrafrankphotography@gmail.com
Office Hours:	T/TH 11am-noon and by appointment
Class Days/Time:	T/TH 8am - 10:50 pm
Classroom:	Duncan Hall 407
Prerequisites:	Photo 40

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors go to: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Course Description

Concepts and principles of lighting using both daylight and incandescent light sources and the use of standard studio lighting equipment.

Course Goals and Learning Objectives

It is the goal of this course to introduce the student to artificial lighting techniques in the studio. Gaining knowledge of how light works while developing the ability to interpret the light reflecting off of or transmitting through the subject(s) is the primary objective of this class and this instructor. Aesthetic and technical concerns of effective visual perception and communication are learned through lectures, demonstrations and studio-shooting assignments.

Course Learning Outcomes (CLO)

By completing three technical exercises (with a partner) and four individual major shooting assignments, the student will be well prepared to produce a final portfolio of six studio images suitable to the students own vision.

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

- 1) 'See light'; understand the characteristics and the principles of light.
- 2) Create 'natural' light in the studio; visually define/describe/display, shape, texture and volume of three dimensional objects in a two-dimensional space.
- 3) Define emotion through portraiture based on lighting theory.
- 4) Define shape and volume of transparent objects.
- 5) Professional practices will be applied regarding propping of studio shots while creating a realistic environment.

Required Text

- Light: Science and Magic (An Introduction to Photographic Lighting) by Fil Hunter and Paul Fuqua
5th Edition ISBN: 978-0415719407 (@ \$35 used on Amazon)

Server Information

I am no longer using the server. I will pass all information on to you in class or via email. Please make sure that your email is up to date.

My email is (as listed above): sandrafrankphotography@gmail.com

Material requirements

- 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)
- 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
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- Pot Holders or gloves
- Cotton towel - old kitchen towel works best!
- Window cleaner
- 30X40 White and 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
- Makeup for portraiture
- Wooden clothes pins (spring type)
- Small mirrors
- Canned air (CostCo - packaged together in group of 4 cans)
- Cinefoil (Black Wrap)
- Roll of 3/4 " or 1" wide masking tape (black preferred, no drafting tape)

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.

- ✓ Three technical preparatory studio-shooting assignments are the basis for understanding the characteristics and principles of light. Accounts for 15% of final grade.
- ✓ Four major shooting assignments refine students' abilities to translate skills learned in preparatory assignments by applying principles to specific situations. Accounts for 40% of final grade.
- ✓ A portfolio comprising of six images are required for the final project. 25% of final grade.
- ✓ A mid-term based on lectures, reading assignments and shooting experience. 15% of final grade.
- ✓ Several reading assignments corresponding to technical and major shooting assignments and participation in critiques. 5% of the final grade.

Grading Policy

Generally, grading is based on the criteria below. Since grading a photograph is not as didactic as grading a math exam, please pay careful attention to the comments of everyone during class critiques. Feel free to discuss the reasons for your grade with me at any time.

Assignments are due at the beginning of the class session and are graded as “missed deadline” if handed in after a ten-minute grace period. Coming to critique beyond the 10 minute grace period unless prior notice is given to instructor constitutes “missed deadline”.

Assignments may be reshot to improve a grade, however missed-critique / deadline penalties are not redeemable. Deadlines: Meeting deadlines is a given in any professional career. Therefore, meeting each critique deadline is imperative. Assignments are due at the BEGINNING of class, otherwise they are considered “missed”. Obviously, do not procrastinate.

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

Lighting and technique 70 points ~ *Each assignment will have specifics such as determining quality of light and using appropriate light modifiers*

Design and visual impact (and concept if applicable) 25 points ~ *Does your approach and solution communicate strong composition, design, color theory? Have you pre-planned, researched visuals, sketched ideas in your visual diary?*

Assignment Files are labeled correctly 5 points ~ *Have you followed the file labeling guidelines handed out or uploaded at the beginning of the semester?*

Missed critique/deadline, - 20 points (none redeemable) ~ *Is your file ready to upload at the beginning of class? If not, it is late.*

Each assignment will have specific requirements that may change the general guideline above, so please read each assignment sheet carefully.

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 above criteria. The critique should give you a good basis for understanding how each assignment has been graded, but if it doesn't, feel free to ask for a more detailed explanation.

The following list shows a breakdown of the possible points earnable throughout the semester and the Final semester letter grade attached (provided there are not any syllabus changes):

Grading Breakdown	
√ Successful completion of technical assignments (3 total – 50 points possible each)	150
√ Four major shooting assignments (100 pts each)	400
√ Final Portfolio - Six <i>new and different</i> studio images	250
√ Mid-term Exam	150
√ Reading Assignments (25pts) / Class participation (25pts)	50
Total Points Possible	1000
A+ = 1000-975 A = 974-950 A- = 949-925 B+ = 924-875 B = 874-825 B- = 824-775 C+ = 774-725 C = 724-675 D = 674-600 F = <599 Final grade totals may fluctuate depending on syllabus changes.	

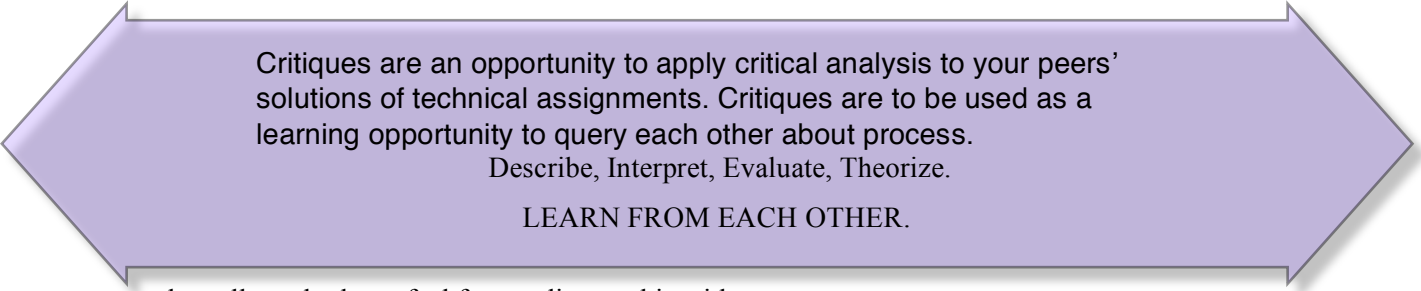
Classroom Protocol

Participation: Class participation is essential.

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

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

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



Critiques are an opportunity to apply critical analysis to your peers' solutions of technical assignments. Critiques are to be used as a learning opportunity to query each other about process.

Describe, Interpret, Evaluate, Theorize.

LEARN FROM EACH OTHER.

than allowed, please feel free to discuss this with me.

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. Again, 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.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at

http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

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/>

**“If you always do what you’ve always done, you’ll always
get-what-you-always-got.”**

George W. Bush

Photo 121/ 23512 / Photographic Lighting Techniques / Section 2 / Fall 2016
Instructor: Sandra Frank

“Human salvation lies in the hands of the creatively maladjusted.”
 Martin Luther King, Jr

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/26	Welcome! Administration stuff / Studio tour / Powerpoint Presentations <i>Lecture:</i> Equivalent Exposure / Material Ordering (Materials Due: 2/7)
2	1/31 2/2	<i>Lecture:</i> Meters / Monitor calibration Demo: Canon Mark II and shooting tethered / Calibrate monitors / Create Teams <i>Lecture:</i> Principles of Light ~ DON'T MISS THIS ONE! ***THE MOST IMPORTANT LECTURE OF YOUR CAREER*** Receive <i>Technical Assignment #1: Seeing the Light</i> Read: <i>Chapters 1 and 2</i>
3	2/7 2/9	Studio: Technical Assignment #1: Seeing the Light Due: Materials / Grip kits / Locker locks Due: Technical Assignment #1: Seeing the Light Receive <i>Technical Assignment #2 & #3: Cube and Sphere</i> Read: <i>Chapter 5 to page 123</i>
4	2/14 2/16	Studio: Technical Assignment #2: Cube Due: Technical Assignment #2: Cube Studio: <i>Technical Assignment #3: Sphere</i>
5	2/21 2/23	Due: Technical Assignment #3: Sphere <i>Lecture/Demo:</i> Studio Portraits Receive: <i>Major Shooting Assignment #1: Portrait ~ Due: 3/2</i> Read: <i>Chapter 8</i> Studio: Portrait
6	2/28 3/2	Studio: Portrait Critique: Major Shooting Assignment #1: Portrait
7	3/7 3/9	<i>Lecture:</i> High Key / Low Key and ‘Don’t forget Equivalent Exposure, DOF Receive: <i>Major Shooting Assignment #2: High Key / Low Key ~ Due: 3/21</i> ***DEFINE FINAL PORTFOLIO*** Studio: High Key / Low Key
8	3/14 3/16	Studio: High Key / Low Key Studio: High Key / Low Key

Week	Date	Topics, Readings, Assignments, Deadlines
9	3/21	Critique: Major Shooting Assignment #2: High Key / Low Key
	3/23	MID-TERM EXAM <i>Lecture:</i> Glassware <i>Receive:</i> Major Shooting Assignment #3: Glassware ~ Due: 4/4 <i>Read: Chapter 7</i>
10	3/28	<i>Spring Break</i> Studio: Glassware Studio: Glassware
	3/30	
11	4/4	Critique: Major Shooting Assignment #3: Glassware <i>Lecture:</i> Environmental / Time of Day
	4/6	<i>Receive:</i> Major Shooting Assignment #4: Environmental/Time of Day ~ Due: 4/20 No Class
12	4/11	No Class / Studio: Environmental / Time of Day
	4/13	Studio: Environmental / Time of Day
13	4/18	Studio: Environmental / Time of Day
	4/20	Critique: Major Shooting Assignments #4: Environmental / Time of Day <i>Read: Chapter 9</i>
14	4/25	Studio: Final Portfolio
	4/27	Studio: Final Portfolio
15	5/2	Studio: Final Portfolio
	5/4	Studio: Final Portfolio
16	5/9	Studio: Final Portfolio
	5/11	Studio: Final Portfolio Last Day of Instruction / Critique
Final Exam	Friday 5/19 7:15am – 9:30	FINAL Critique and P O T L U C K !

As always, this syllabus is subject to change. Students will be notified in class or via email of any changes.