

**San José State University**  
**Department of Art and Art History**  
**PHOTO 122 - 01: 41781**  
**Fall Semester 2019**

**Course and Contact Information**

<b>Instructor:</b>	<b>Jesus Aguilar</b>
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<b>Telephone:</b>	(408) 209 - 4471 (cell, email preferred)
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<b>Office Hours:</b>	M W 5:00-6 pm by appointment
<b>Class Days/Time:</b>	M W 6:00PM - 8:50PM
<b>Classroom:</b>	Duncan Hall 407
<b>Prerequisites:</b>	<b>Photo 121</b>
<b>Units:</b>	<b>3</b>

**Additional Contact Information**

- \* E-mail is generally the best method of contact during non-office hours.
- \* Please allow 48-hours for an e-mail response.
- \* Emergency: 911Campus Escort: 42222
- \* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

**Course Format : Activity, Lectures**

**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.

**Course Goals & Learning Objectives**

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 a 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 (CLO)**

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 Texts/Readings**

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**

**Gareth Scott**

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

**Dr. Martin Luther King, Jr. Library, 4th Floor Administration Offices**

## Material requirements

The materials required for Photo 122 are the same as those from Photo 121 (Intro to Studio Lighting)

Jump Drive

Fishing tackle box (or something similar) large enough for carrying supplies (a plastic one about 24"  
- ACE, Home Depot)

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

Gloves

Cotton towel - old kitchen towel

Window cleaner

30X40 White mat board (may need additional sizes per projects)

30X40 Black mat board (may need additional sizes per projects)

CAN PURCHASE AS TEAM:

Diffusion material: Rosco Diffusion Rolls and/or

Frosted Plexiglass 4'x6' (@ \$150.00/sheet Tap Plastics in San Jose)

Colored 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.

Small mirrors

Reflectors: black, white, silver or gold

Canned air (CostCo - packaged together in group of 4 cans)

Black velvet cloth

Fishing line (monofilament)

Makeup for portraiture

Cinefoil (Black Wrap)

## Course Requirements and Assignments

Five major technical shooting assignments pertaining to specific advanced lighting techniques or professional photographic situations. Accounts for 50% of the 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 & Teamwork 10% of grade. Assignments will be created using your peers as a 'team' (assistant, stylist, photographer, etc.).

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

### **Final Examination or Evaluation**

- The final project critique will be held on the last day of instruction as well as 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, layout/formatting requirements and presentation. Specific grading criteria will be handed out with assignment.

### **Grading Information**

- Each project is graded based on a total number of possible points divided specifically for each assignment.

For example, an assignment may be worth 100 points divided as follows: (EACH ASSIGNMENT WILL BE DIFFERENT SO PAY ATTENTION TO THE INSTRUCTIONS!)

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.

**Relative weight of course requirements:**

<b>Grading Breakdown</b>	<b>Points</b>
<b>Successful completion of technical assignments</b> (5 total–100 points possible for each)	500
<b>Final portfolio of 6 images</b> (These images will be graded on originality of subject matter, technical execution, aesthetic treatment of subject matter, and final presentation.)	400
Class participation & teamwork	100
<b>Total Points Possible</b>	1000
A+ = 1000-975 B+ = 800-875 C+ = 799-775 D = 699-650 A = 974-925 B = 874-825 C = 774-725 F = < 649 A- = 924-900 B- = 824-800 C- = 724-700 (+ 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>	

**Numeric grade equivalents:**

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“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.

**Additional Note:**

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Department Advising**

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

**Classroom Protocol**

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

**Course Schedule**

**Photo 122, Section 1/ Advanced Studio Lighting, Fall 2019**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	8/21	Welcome! Administration stuff / Supplies needed
2	8/26	Intro to Strobe Photography, Portfolio Presentation, Teams
	8/28	Strobes Overview/Demo

Syllabus: Photo 122 - Advanced Studio Lighting

<b>3</b>	9/2 9/4	Labor Day / No Class Lecture: Stop Action. Discuss Assignment 1
<b>4</b>	9/9 9/11	Studio Day - Materials / Grip Kits Due Studio Day
<b>5</b>	9/16 9/18	Studio Day <b>Assignment 1 Due: Critique.</b> Discuss Assignment 2 Portrait
<b>6</b>	9/23 9/25	Studio Day Studio Day
<b>7</b>	9/30 10/2	Studio Day <b>Assignment 2 Due: Critique</b>
<b>8</b>	10/7 10/9	Lecture: Shiny Objects, Indirect Light. Discuss Assignment 3: Reflexives Studio Day
<b>9</b>	10/14  10/16	Studio Day Studio Day
<b>10</b>	10/21 10/23	<b>Assignment 3 Due: Critique</b> Discuss & Lecture Assignment 4: Client work and Commercial Studio Roles.
<b>11</b>	10/28 10/30	Studio Day Studio Day
<b>12</b>	11/4 11/6	Studio Day <b>Assignment 4 Due: Critique</b>
<b>13</b>	11/11 11/13	Lecture/Demo: Location & Mixed Lighting. Strobe and Available Light. Assign #5 Location Studio Day
<b>14</b>	11/18 11/20	Studio Day / Location Studio Day / Location
<b>15</b>	11/25 11/27	<b>Assignment #5 Due: Critique</b> Thanksgiving Break
<b>16</b>	12/2 12/4	Studio day Last Day of Class: Finals Due
<b>Final Exam</b>	<b>12/16 5:15 PM</b>	<b>Portfolio of all 6 Assignments Due: Final Critiques</b>