

## COURSE CONTENT

<b>Course Code</b>	DP3002
<b>Course Title</b>	Photographic Lighting for Studio and Location
<b>Pre-requisites</b>	DP2006
<b>No of AUs</b>	4 AUs for BFA students admitted before AY2017;
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This course is designed to deepen your knowledge of working with staged lighting in the studio and on-location, as well as, equip you with industry standard skills required for producing aesthetically and conceptually impactful photographs. Through demonstrations, in-class exercises and practical projects, the importance of using the right light for your photographic practice is emphasized. You will learn lighting set-ups, techniques employed in the production of artistic, editorial and commercial work, and other tools that will enable you to effectively realise your artistic vision and prepare you for more advanced practice in photography.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Investigate a range of lighting techniques and production methods to realise a vision or concept through studio or location photography.
2. Utilise appropriate and effective lighting schemes to resolve aesthetics and conceptual issues presented by a concept.
3. Apply artificial and/or ambient light to create a specific look and feel that emphasizes the agenda central to a photographic narrative.
4. Document and evaluate solutions that are proposed and used for solving photographic problems.
5. Contribute to the learning environment by actively participating in class discussions on photographic lighting, activities and critiques.

### **Course Content**

In this class, you will explore lighting set-ups to photograph your original concepts in the most appropriate manner. Through demonstrations and practical projects, you will learn how to transform subject and scene through exploration of a variety of lighting strategies – single, multiple and mixed sources in techniques that are used at a professional level.

While instruction will present methods of using light and colour to create and/or enhance the emotional ambiance of a scene to be photographed, assignments are aimed at rigorously developing problem-solving skills that are crucial for the creation of aesthetically impactful and conceptually engaging photographs.

### Low-Key/High-Key/Mixed-Lighting

You will recap the fundamentals of photographic lighting learnt in the previous semester. This is followed by an Introduction to low-key and high-key and mixed-lighting schemes showcasing differences in setup and in conveying mood and meaning. Practical problem solving skills will be developed on set as you undergo the process of studying professionally made images, 'deconstructing' and then reconstructing the lighting used. Additional workshops on how to light and photograph reflective surfaces and working with battery operated lighting equipment will provide additional skills that you can utilise in your photography practice.

### Professional Application

A professional photographer's "Show and Tell" and lighting workshop will present a practitioner's perspective on lighting, both as a material used and a process that creates and solves problems, and will provide you with an insight to lighting techniques and production methodologies employed by industry professionals. In this second half of the course, you will also be given space and continued guidance to be able to identify, test and develop lighting schemes that are best suited to setting the stage for your photographs, in order to communicate your concerns and narratives.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Low-key Lighting/High-Key Lighting/Mixed-Lighting – 30% Themed Individual Lighting Project – 20%	1,2,3,4	--	50%	Individual
<b>Final Project:</b> Portfolio of a minimum of five images produced using strobe lighting and/or ambient sources	1,2,3,4	--	30%	Individual
<b>Continuous Assessment:</b> Participation & Production Journal	4,5	--	20%	Individual
Total			100%	

### Reading and References

1. Hunter, Fil & Steven Biver & Paul Fuqua. *Light-Science & Magic*. Focal Press, 2008.
2. Kelby, Scott. *Light It Shoot It Retouch It*. New Riders, 2012.
3. Hicks, Roger & Frances Schultz & Alex Larg & Jane Wood. *Photographing People Portraits Fashion Glamour*. Page One Publishing Private Limited, 2004.
4. Neubart, Jack. *Studio Lighting Solutions Expert Professional Techniques For Artistic And Commercial Success*. Amphoto Books, 2005.
5. Neubart, Jack. *Location Lighting Solutions Expert Professional Techniques For Artistic And*

*Commercial Success*. Amphoto Books, 2006.

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1 - 3	<p><b>Low-Key Lighting</b></p> <p>Students will recap the fundamentals of photographic lighting learnt in the previous semester. This is followed by an Introduction to low-key lighting schemes showcasing differences in setup and in conveying mood and meaning. Practical problem solving skills will be developed on set as they undergo the process of studying professionally made images, deconstructing and then reconstructing the lighting used.</p>	1, 2, 3, 4, 5	<p><b>Lectures on:</b></p> <p><b>Operating studio flash and grip equipment, flash exposure, low-key lighting setups</b></p> <p><b>In-class exercises:</b></p> <p>Setting up/Tearing down, safe operation of studio lighting &amp; grip equipment, flash exposure</p> <p><b>Assigned Project 1:</b></p> <p>Deconstructing and reconstructing images that use low-key lighting setups (In-Class)</p> <p><b>Student Presentations, Project Critique</b> on assigned projects.</p>
4 - 6	<p><b>High-Key Lighting/Mixed Lighting</b></p> <p>Introduction to high-key and mixed lighting schemes. Refresher on utilising battery-operated strobe lighting equipment for location flash photography; calculating exposure for mixed lighting scenes. Additional workshop on how to light and photograph reflective surfaces will provide additional skills that students can utilise for their photography.</p>	1, 2, 3, 4, 5	<p><b>Lectures on:</b></p> <p><b>High-key lighting setups, mixed-lighting setups; photographing reflective surfaces;</b></p> <p><b>In-class exercises:</b></p> <p>Setting up/Tearing down, operation of location lighting &amp; grip equipment, exposure for mixed lighting scenes</p> <p><b>Assigned Project 2:</b></p> <p>Deconstructing and reconstructing images that use high-key lighting setups (In-Class)</p> <p><b>Student Presentations, Project Critique</b> on assigned projects</p>
7	<p><b>Professional Application 1</b></p> <p>Review of Individual Lighting Project. Professional photographer's "Show and Tell" will present a practitioner's</p>	1, 2, 3, 4, 5	<p><b>Lectures on:</b></p> <p><b>Working with light: A Professional Photographer's Perspective</b></p>

	perspective on lighting, both as a material used and a process that creates and problem solves.		<p><b>Assigned Project 3:</b> Themed set of photographs. Lighting strategy to underscore artist's rationale and emphasize key concepts</p> <p><b>Student Presentations, Project Critique</b> on assigned projects</p>
8-10	<p><b>Professional Application 2</b> An introduction to lighting techniques and production methodologies often employed by industry professionals that can also be applied to artistic and conceptual portraiture.</p>	1, 2, 3, 4, 5	<p><b>Lectures on:</b> <b>Lighting for fashion/portraiture photography;</b></p> <p><b>Assigned Project 4:</b> Deconstructing and reconstructing images that use mixed lighting setups (In-Class)</p> <p><b>Student Presentations, Project Critique</b> on assigned projects</p>
11-12	<p><b>Project Workshop</b> Students during this period will be given space and continued guidance to be able to identify, test and develop lighting schemes that are best suited to setting the stage for their photographs to communicate their concerns and narratives. Work-in-progress for the final project will be continuously reviewed with feedback given for refinement of work.</p>	1, 2, 3, 4, 5	<p><b>Assigned Project 5:</b> Lighting for fashion/portraiture photography (In-Class)</p> <p><b>Final Project:</b> Series of photographs based on an original concept showcasing application of lighting technique and appropriate methodology that highlights concerns and narratives.</p> <p><b>Student Presentations, Project Critique</b> on assigned projects.</p>
13	<p><b>Final Presentation</b></p>	1, 2, 3, 4, 5	<p><b>Final Project:</b> Series of photographs based on an original concept showcasing application of lighting technique and appropriate methodology that highlights concerns and narratives.</p> <p><b>Student Presentations, Project Critique</b> on assigned projects.</p>