

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2019 /20**

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**Part I Course Overview**

**Course Title:** Studio Photography

**Course Code:** SM1201

**Course Duration:** One semester

**Credit Units:** 3

**Level:** B1

Arts and Humanities

**Proposed Area:**  
*(for GE courses only)*

Study of Societies, Social and Business Organisations

Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* SM1013 Introduction to Photography or GE1129 Creative Photography

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

*(A 150-word description about the course)*

This course aims at training students to work fully and effectively as a photographer with a set up in a lighting studio. We teach students to read and see light and record it with lighting meters and decide their lighting design for different themes including portraiture, fashion, still life and magazine photography. Lighting on 'how to shoot' different subjects including portrait, still life, fashion and beauty etc. will be demonstrated. Students will acquaint themselves with the use of flash for both in indoor and outdoor setting, including the daylight studio.

To start with, this course will help students to focus on the practical use of photography in their future career as a professional photographer. In a deeper context, we expect students to interpret and create their style, using studio lighting, backdrop and props. We explore the creative works of successful photographers in a studio context. Assignments are set to test the students' ability in similar creative exercise from 'how to light a still life' to 'how to work with models and art directors'. Trends and visual design in magazine photography will be explored and discussed. Students should plan and implement photographic projects to experiment with different setting and lighting. They also learn to work with various type of models in practical assignments. Upon finishing the course, they should build up competence and confidence to take up shooting jobs and manipulate their creative idea in a photo commission using studio setting and lighting equipment. They can also produce an individual image portfolio and develop their own style.

The course is delivered as a workshop with hands on practice. Course works and assignments are designed on practical grounds to prepare students to handle commissioned photo works in studio environment in all aspect. Students are responsible for the whole creative process, including setting up, lighting practice, model casting, make up and styling and art direction. The course delivers an all round immersive experience to prepare participants to manage their photographic career with a clear artistic direction.

## 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs <sup>#</sup>	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Create photo images and work effectively in studio setting		✓	✓	
2.	Manipulate studio lighting with efficiency			✓	
3.	Apply knowledge of correct methodology to create proper image		✓	✓	
4.	Produce creative images for different subject matter: Portrait/ Fashion and Beauty/ Still Life			✓	✓
5. <sup>^</sup>	Transform basic technical competence into a unique style or personal signature		✓		✓
6. <sup>^</sup>	Develop sustainable professional connection to the industry		✓		
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

<sup>#</sup> Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

<sup>^</sup> Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

A2: Ability

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

A3: Accomplishments

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	Showcase of photographic masters and trends created in studio	✓						1hr/wk
Student presentation	Classroom discussion and critique of studio produced images in magazine and print media		✓					20mins/wk
Workshop	Hands on practice in studio set-up and lighting exercise			✓				1.5hr/wk
Workshop	Photographic demonstration on creative techniques with models and art directors				✓	✓	✓	6hrs

### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100 %								
Assignment 1:Portrait Photography	✓						25%	
Assignment 2:Still Life Photography		✓					25%	
Assignment 3:Fashion Photography			✓				25%	
Assignment 4: Studio Photographic Project				✓	✓	✓	25%	
Examination: 0 % (duration: _____, if applicable)								
							100%	

\* The weightings should add up to 100%.

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Photographic Projects	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> <li>– Work has strong affective quality and the articulation of personal styles and signature</li> <li>– Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>– Work raises questions and instill insights about the process of conception, creative strategization and production</li> <li>– Innovative exploration by</li> </ul>	<ul style="list-style-type: none"> <li>– Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium</li> <li>– Ability to create project/work that demonstrate the processes of thinking and creative exploration</li> <li>– Proper adjustment of plans and strategies in response to resources (time, space,</li> </ul>	<ul style="list-style-type: none"> <li>– Basic appreciation and/or application of the aesthetic and expressive qualities of the medium</li> <li>– Limited ability to create project/work that demonstrate the processes of thinking and creative exploration</li> <li>– Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>– Marginal appreciation of the aesthetic and expressive qualities of the medium</li> <li>– Marginal ability to create project/work that demonstrate the processes of thinking and creative exploration</li> <li>– Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>	<ul style="list-style-type: none"> <li>– No appreciation of the aesthetics and expressive qualities of the medium</li> <li>– Fail to create project/work that demonstrate the processes of thinking and creative exploration</li> <li>– Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project – Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment	equipment, etc) available and constructive feedback/ suggestions			

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

**Part III Other Information** (more details can be provided separately in the teaching plan)

**1. Keyword Syllabus**

*(An indication of the key topics of the course.)*

**Studio Technique:** Setting of a studio, working with different types of lamp/ reflector, One Lamp to Multiple Lamp Lighting Technique, 6x6 medium format camera, Polaroid, Digital Back, Use of Filter and Colour Theory

**Studies on Photographers:**

- 1) Irving Penn -- Beauty/ Portrait / Still Life
- 2) Victor Skrebneski /Robert Mapplethorpe -- Nude
- 3) Albert Watson/ Herb Ritts/ Peter Lindinburgh --- Portrait/ Fashion
- 4) Nic Knight/ Paolo Roversi ----Fashion, Beauty, Portrait
- 5) Paul Outerbridge/ Karl Blossfeldt/ Irving Penn /Mapplethorpe --- Still Life
- 6) Avedon /Arnold Newman --- Portrait, Magazine Photography

**2. Reading List**

**2.1 Compulsory Readings**

*(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)*

1.	Books in City University Library, Reserved Section:
2.	<u>On Photographers</u>
3.	Studio / Paolo Roversi
4.	Libretto/ Paolo Roversi
5.	Nudi / Paolo Roversi
6.	Skrebneski: the first fifty year
7.	Paul Outerbridge : 1896-1958
8.	Still Life: Irving Penn Photographs
9.	A Career in Photography : Irving Penn
10.	Nic Knight /Nic Knight
11.	Mapplethorpe/ Robert Mapplethorpe
12.	Pistil / Robert Mapplethorpe
13.	Picture /Robert Mapplethorpe
14.	Mad Dogs /Albert Watson
15.	Cyclops / Albert Watson
16.	Arnold Newman / essay by Philip Brookman
17.	Karl Blossfeldt / Hans Christian Adam

**2.2 Additional Readings**

*(Additional references for students to learn to expand their knowledge about the subject.)*

1.	LIGHTING FOR GLAMOUR / Steve Bavister
2.	PROVOCATIVE SHOTS / Alex Larg
3.	STUDIO PORTRAIT PHOTOGRAPHY
4.	LIGHTING BLACK AND WHITE SHOTS
5.	INNOVATIO /IMAGINATION 50 years of Polaroid
6.	<a href="http://skrebneskiphotographs.com/home.html">skrebneskiphotographs.com/home.html</a>
7.	<a href="http://www.albertwatson.net">www.albertwatson.net</a>
8.	<a href="http://www.paoloroversi.com">www.paoloroversi.com</a>
9.	<a href="http://www.showstudio.com">www.showstudio.com</a>
10.	<a href="http://www.mapplethorpe.org">www.mapplethorpe.org</a>
11.	<a href="http://www.irvingpenn.com">www.irvingpenn.com</a>
12.	<a href="http://www.richardavedon.com">www.richardavedon.com</a>
13.	<a href="http://www.masters-of-photography.com/N/newman/newman.html">www.masters-of-photography.com/N/newman/newman.html</a>
14.	<a href="http://www.masters-of-photography.com/B/blossfeldt/blossfeldt.html">www.masters-of-photography.com/B/blossfeldt/blossfeldt.html</a>
15.	<a href="http://www.peterlindbergh.com">www.peterlindbergh.com</a>