

PHOT A288: EDITORIAL AND ADVERTISING PEOPLE PHOTOGRAPHY

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	101200 - Applied Photography
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 36; Lab Hours 72)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)

Course Description

Addresses the topics and skills associated with commercial photography of people, usually on location, for the purpose of conveying a message, idea, or concept in advertising, editorial, and annual report applications. Topics include commercial and retail portraiture, concepts communicated through portraiture, location scouting and lighting. PREREQUISITE: PHOT A188. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Differentiate between the different types of commercial portraiture.
2. Demonstrate the ability to use appropriate lighting, styling and location to create an effective portrait.

Course Objectives

- 1. Distinguish and differentiate the client-based needs and the communication issues involved in commercial and retail portraiture.
- 2. Use and control studio lighting equipment for commercial portraiture applications.
- 3. Use and control location lighting equipment for commercial portraiture applications.
- 4. Implement lighting and electrical safety procedures in both studio and location situations.
- 5. Develop the ability to recognize and utilize the different genres and current trends common to commercial portraiture.
- 6. Develop the directing and communication skills necessary to utilize non-professional models in the execution of a commercial portraiture project.
- 7. Plan, select the appropriate equipment and materials for, and complete a working commercial portraiture assignment.
- 8. Create expressive imagery, answering the clients communicative needs, and critically evaluate it in terms of aesthetics, social context, and intention.
- 9. Discuss and verbally defend critical evaluation of images in a critique.

- 10. Develop presentation skills to be able to present imagery to a client, or other audience, in a manner which enhances the conceptual content of the work.
- 11. Produce a portfolio of expressive commercial portraits demonstrating an understanding of the visual communication issues important to the field.

Lecture Content

What is commercial portraiture. How is it different from retail portraiture. How are needs and skills set different from retail portrait or wedding photography. What does it mean to work from a client-based assignment driven point of view. Analyze examples from magazines and other publications about different types of portraiture and what each communicates. How the photographer influences and controls these differences Lighting (artificial) Lighting as the essence of communication in any portrait Exploration of the variety of lighting techniques used in commercial portraiture When studio portrait techniques are appropriate Lighting (environmental/location) Using the environment to convey meaning Mixing artificial light with ambient (existing) light while showing and retaining the inherent sense of the environment Analyzing need for additional light Determining most effective application of various types of lighting equipment in differing environmental situation Interaction with subject ("sitter") Effectiveness of communication in portrait as a reflection of the interaction between photographer and sitter How specific needs are served and specific messages conveyed through face and attitude of sitter How changing techniques produces a variety of different messages from the same sitter Working with "real people" (not professional models) to solve these problems Testimonial portraiture Why this is such a potent form of advertising How to make such an image "believable" Using light, attitude, and pose to give the subject credibility Establishing empathy with the target market viewer of the image i >Editorial portraiture Discussion of difference between editorial and advertising imagery How differing communication needs influences image structure What types of portraits are appropriate for editorial usage Lifestyle portraiture Clients need to project an image of people living the "good life" Desire to show the positive impact of their products or services Exploration of what constitutes this mythical "good life" place and how it has varied over time and is influenced by the target market How the photographer creates and controls this mind-set Business practices Relationship with clients Understanding and evaluating clients communicative concepts Overview of planning and completing a complex assignment Drafting and obtaining appropriate models releases Usage issues for completed work and impact on job bids and compensation Scouting and instructing "real people" Delivering work to client – common practices and what is expected i

Lab Content

Laboratory Content (36 hrs) Arranged (TBA) Content (36 hrs) The following content will be covered in a combination of scheduled and TBA lab hours: 1. Lab and Studio Orientation a. Learn safety practices for all strobe and other photo equipment. b. Practice industry accepted methods of setting up and breaking down equipment. 2. Professional Lighting a. Practice lighting with all types of strobe modifiers. b. Practice working with people in portrait setting. c. Practice mixing different light sources with different Kelvin temperatures. 3. Introduction to medium format digital camera. a. Discuss when medium format camera is preferred. b. Demonstrate how camera and software work. c. Practice with camera and software. 4. Location Practices a. Discuss what

makes an appropriate location for a given image. b. Students practice "location scouting" bringing back results for class discussion. c. Practice placing people in location environment so subject and environment are harmonious.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

1. Demonstration of various approaches to problem solving through studio, field, and lab demonstrations, lectures, and critiques.
2. Discussion of photographic principles and aesthetic concepts.
3. Instructor and peer feedback through critique of student work.
4. Slide lectures to illustrate concepts and means.
5. Use of film, video, and/or guest presentations relating to historical and contemporary ideas.
6. Field trips may be made to illustrate shooting concepts

Reading Assignments

Students will spend 2 hours reading from selected handouts and contemporary readings provided by the instructor.

Writing Assignments

Students will spend 30 minutes per week writing project proposals and short responses to class assignments.

Out-of-class Assignments

Students will spend 4 hours completing photography and lab assignments designed to explore concepts introduced in lecture. Students will utilize the studio and lab to complete exercises that use problem solving situations related to assignment work.

Demonstration of Critical Thinking

Students will demonstrate critical thinking skills through completion of specific assignments which challenge them both technically and conceptually. Each assignment will present the student with decisions to make with regard to the selection of appropriate subject matter with the technique being studied, as well as, the quality of the resulting image.

Required Writing, Problem Solving, Skills Demonstration

Students will demonstrate problem solving and skills with the production of a portfolio of photographic imagery for class projects. These projects require that skills are applied appropriately to solve various challenges. Students will participate in group and individual critiques. Additionally, students will be asked to write project proposals.

Eligible Disciplines

Photographic technology/commercial photography: Any bachelors degree and two years of professional experience, or any associate degree and six years of professional experience.

Other Resources

1. Contemporary selected readings. Selected handout materials provided and distributed by the instructor.