PHOTOGRAPHY 230: ADVERTISING PHOTOGRAPHY

GENERAL COURSE INFORMATION

COURSE SYNOPSIS, OUTLINE, AND SYLLABUS

This document contains information students for the Photo 230 Advertising Photography course for Fall 2010. It is provided to give the student information that will help them complete assignments, anticipate grading, and help gain the maximum educational experience from the material.

OBJECTIVES

The objectives of the course are to provide the student with insight into the world of professional advertising photography. We'll examine the genres of photography in the general world where images are produced to serve the advertising of a product or service. Following completion of the course with a grade of "C" or higher the student will be able to identify and use the primary photographic tools and processes applicable to the world of advertising photography.

COURSE CONTENT

The course will examine the various areas of photography generally referred to as advertising photography including small and large products, fashion, food, photo illustration and cover images, packaging, and architectural photographs. We'll also examine the use of the photographic image in the printing process from pre-press to finished product. Photographic topics will include black and white and color photography, studio and location shooting considerations, equipping the freelancer's "studio," and how digital has revolutionized the world of the professional advertising photographer.

This course is an advanced level course for photographers seriously pursuing photography and already well acquainted with more foundational genres of photography such as general lighting techniques, portraiture, fashion, etc. There will be no time in this class to re-teach those techniques although various assignments will be needing them for successful completion.

Plus, we will be expecting students to be producing professional level work in preparation for their own working portfolios. If you are not really comfortable with those skills or knowledge, do yourself a huge favor and take those classes, especially Lighting and Portraiture first. If you did not receive at least a "B" in them, rethink doing this class.

REQUIRED TEXT AND READINGS	Minimum required reading materials for this course are the current editions of the standard text book:

Photography by Upton, London, et al. This book is carried in the bookstore.

I may also suggest additional reading. However, the information supplied in the course handouts, lab handouts, and lectures, takes precedence over any material in the text. If you have a question about this or a specific topic ASK!

ADDITIONAL READING MATERIAL

In addition to the information listed as required, the following books would also be recommended as additional reading:

1. **SHOOTING YOUR WAY TO A $-MILLION**
   Richard Sharabura (may be out of print but is EXCELLENT!)

2. **OBJECT AND IMAGE**
   George M. Craven

And for film shooters…

3. **THE NEW ZONE SYSTEM**
   White, Zakia

Other reading may be suggested throughout the class. Photography, especially advertising photography, is an art and craft often on the cutting edge of style and technology. To remain competitive you will need to stay current with the latest in equipment, technology, and, most importantly, style.

The Textbook page of my web site lists some recommended books on advertising and commercial photography. You can link to it from the Photo 230 section of the "SDCC" page and order directly from Amazon by clicking on the book's picture.

I would highly recommend subscriptions to the major photo magazine and the industry journal "Communication Arts." It is expensive but contains the latest work by the top people throughout the whole spectrum of advertising graphics.

To be a successful photographer that sells their creative services to the advertising world, the more you learn and understand about advertising and marketing per se and their goals for their clients, which you are expected to support and enhance, the better off you will be.

WEB ENHANCED CLASS

This will be conducted as a "**web enhanced**" class. That means that projects will be given and submitted via Blackboard unless specifically noted otherwise in class. We will go over instructions for all of that in class for those not familiar already with the program. It is available to any computer anywhere that has web/internet access.

GRADING BASIS

This is a professional, college level course designed for advanced students on a vocational/career track that requires your attention, discipline, and some hard work to complete. You will be given "real world" assignments that will be graded as if I were the art director or client. All work performed as an assignment, tests, or other assignments will be given a letter grade value determined by the instructor. The grades are based on the relative difficulty or complexity of the assignment or test and both the basic quality of the work plus the student's willingness to carry it further and make it even better.

Tests will be assigned specific points per question based on difficulty or type. A wrong answer gains zero points, a correct one gains all the points assigned that question.

Projects will be graded technically, aesthetically, and also professionally for such elements as following directions accurately and turning it in on time. This is a serious class for serious students.

The handout for each assignment will list all items to be turned in to be considered complete, which includes the handout itself.

GRADE MEANINGS

Grades are not a "given" in this class, they are earned. If you do just what is basically required you will be almost guaranteed to get at least a "C" however to get a better grade you will need to put in more effort,

An "**A**" is given for **EXCELLENT** work. This is work that not only is as good as it could possibly be for a student at this level, it has also gone beyond the simple needs of the assignment to create a viable personal portfolio piece. 90-100 pts

A "**B**" is given for **SUPERIOR** work. This work too has gone beyond the mere requirements of the assignment but is exhibiting some flaws or other issues needing attention to make this a portfolio piece. 80-89 pts

A "**C**" is given for **AVERAGE** work This would be the minimal effort required to meet the requirements of the assignment but has made no attempt to rise above that and/or exhibits a number of flaws and issues needing to be resolved. 70-79 points

A "**D**" is given for **BELOW AVERAGE** work, This is work that falls short of the project assignment or may have substantial flaws or issues with it but still is not failing quality. 60-69 points

An "**F**" is given for poor work or work not turned in at all. 0-59 points

NOTE: Grading will be done based on materials turned into Blackboard unless otherwise noted in class. I will follow a grading form to indicate points earned in various components of the assignment. One component of the grade is an element labeled "Above and Beyond." With each project I will tell you what to do to gain the points available from that component.

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| **CLASS GRADE COMPONENTS** | During the semester you will be assigned and perform various kinds of projects and work. Your grade will be based on the following criteria and breakdown: |

- ♦ **10%** on written assignments and/or tests (except the final exam).
- ♦ **80%** on Photo Project Assignments
- ♦ **10%** on attendance, participation, conduct in class. (Refer to the section on attendance for further information on how this can have an effect on your grade.

EFFECT OF FINALS

The final projects and final exam will have a critical effect on your grade regardless of how well you have done up to that point.

- ♦ If you do not take the final exam or do not submit an acceptable Final Portfolio Project, your maximum attainable grade for the course will be a "D" *regardless* of your other points earned to date.
- ♦ If your Final Project achieves no more than a "D" your maximum attainable grade for the course will be a "D"
- ♦ If your final Written Exam achieves less than 60% of the possible points your maximum attainable grade for the course will be a "D"

FINAL GRADES

Your final grade will be determined by your cumulative points as a percentage of the total possible points. That percentage will yield a letter grade based on the following table:

90% - 100%	**=**	**A**
80% - 89%	**=**	**B**
70% - 79%	**=**	**C**
60% - 69%	**=**	**D**
0% - 59%	**=**	**F**

ATTENDANCE

Attendance is not just mandated by student policy, it is vital to your learning capabilities. The college has set very strict guidelines for instructors to follow relative to student absences and tardiness. The following rules will be followed closely.

- ♦ Three (3) consecutive unexcused absences or five (5) total unexcused absences in a semester allow me to drop the student.
- ♦ Unexcused tardiness will be counted as an unexcused absence. Unexcused absences (and tardiness) WILL count against your grade.

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If you anticipate a legitimate absence then tell me BEFORE or have a really good excuse and a pathetic voice when you call from your hospital bed!

Read the section in the College Catalog on Academic Policies and Student Rights and Responsibilities, *especially Policy 3100*. This hard-edged approach to absences is not just MY policy; it is imposed and enforced by the school.

PROJECT SUBMISSION   If I give a digital specific assignment I will give detailed instructions as to how that will be turned in at the time. I will include those instructions in material on Blackboard and in any printed handouts.

Blackboard will contain a project description and then the specific instructions as to subject, procedure, and what to turn in. That information is also available on a downloadable handout which you can access from Blackboard or my web site in the 230 section.

DIGITAL OR FILM?   The professional world is now well over 98% digital with very little film being produced. Plus nearly all assignment photography is done in color and almost none being done initially in B&W though occasionally a B&W print is desired for ancillary use by a client (e.g. for newsletters).

You may acquire your images using color transparency film but the final submissions will be electronic graphics files submitted to Blackboard. That means you will need to scan the film into a file. We have that capability here and you can do it during lab periods but be aware it will add time to your project that you need to plan for.

DEADLINES   Deadlines are sacred in the industry and sacred in this class. Projects turned in late will automatically be deducted 10% of their possible points (basically equal to one letter grade) with an additional point being deducted for **every school day** they continue late. Blackboard allows me to set not only a deadline but a cut off date. That cutoff date will be one week from the final date. Without express permission in advance, no work will be accepted after the cut off date and will get ZERO points. Points will be deducted for each day the project is late up to the cut off date.

A project will be returned ungraded if it is incomplete or does not follow the instructions and points deducted as above. However, the project must be corrected and resubmitted or it will achieve a grade of zero (0) points.

If you are having a problem, talk to me, but do so BEFORE a project is due, not after.

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CLASS CRITIQUES

Following the grading of projects, they will be critiqued in class. This is NOT a forum to embarrass anyone but a chance to learn and let the entire class learn together from observances about other work. You are students and only expected to perform to student levels but you need to know where improvement could be made to make the image more professional and competitive. You need to develop a thick skin as I will be a LOT kinder than typical art directors or other photo buyers.

Projects turned in late will not be included in the class critiques.

EXTRA CREDIT

From time to time I may offer an extra credit question on a test or suggest an extra credit assignment. Failure to answer or turn in these tasks will have no effect on your grade. You cannot lose points by not doing an extra credit component. However, you might gain some points that could help your grade. And even if your grade does not need any help, you might gain the extra bit of data to make you more competitive in the field.

CONTACTING THE INSTRUCTOR AND WEB BASED MATERIALS

You may leave the instructor, David King an E-mail (preferred) or phone message as follows:

- Email: dking@sdccd.edu (The safest way to contact me)
- Phone: At my office (388-3649) but this is the ***LEAST*** reliable way to contact me!
- Appointments can be arranged as required.
- The SDCC page on my web site contains materials for you as well for other classes of mine.

WEB-BASED CLASS INFORMATION

Once class gets underway, David will post information, notes, assignments, datasheets, etc. on Blackboard and also to the web on his website at www.ndavidking.com. To access school stuff, from the home page link to the SDCC page and scroll down to the Photo 230 section. Please feel free to log on and download any material you would like. That page will also have copies of the assignments available online to download in case you lose the printed copy.

That site also contains links to a large number of photo-based materials including sites of other photographers, etc. on the "LINKS" page.

PROGRAM RULES AND GUIDELINES

On my website under the SDCC Page's Photo 230 section and on Blackboard are links to the Program Rules and Guidelines for the use of the facilities. You need to download this document, read and understand it, and then sign the form at the end and return to me before you will be allowed to use facilities or check out equipment.

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STUDIO USE

The photo program has very workable studio spaces that can be used for nearly all kinds of projects other than large products and vehicles. However because more than one class may be giving studio assignments, scheduling becomes critical and the studio is to be used ONLY for the completion of class assignments. The Lab maintains a scheduling calendar for studio use which strictly governs studio availability. AND READ THE STUDIO RULES!

PLAN AHEAD!!!!!!! I will provide reasonable time for assignments, but will have little sympathy for those who wait for the last moment and then cannot get on the schedule.

Also understand that our facilities and/or our equipment is provided for educational use ONLY. It is not to be used for commercial (paying) jobs. If we discover you are doing that then your studio and checkout privileges will be lost for that semester.

STUDIO PROTOCOL

If you use it, whatever "it" is, you will be held responsible for cleaning it and putting it back as you found it *within* the scheduled time. We do not have a studio maid or janitor. An infraction of this rule (and common courtesy) will result in an immediate loss of studio privileges for the remainder of the class and you will have to figure some other location for completing your assignments. The Rules and Guidelines handout will serve as fair warning of these rules.

So plan your shoot *before* you get there, unless you are following someone else, arrive a little early to minimize set-up time, give yourself plenty of clean-up time; make sure your model (if you are shooting people) and/or your props arrive on time.

And as importantly, be willing to help each other, especially at the overlap period.

Some team cooperation can go a long way to maximizing your efficient use of the studio.

STUDIO CLEANING AND PAINTING DAY

At the end of the semester, a class period will be set aside for cleaning and repainting the studio. I'll give you plenty of warning as to when that will be so you can dress appropriately. But remember, as you use the studio, in the end you will have to help put it back in shape for the next semester's students.

LAB TIME

The course is structured to provide 1½ hours of lecture and 4½ hours of lab time per week. Lab time is time provided for you to work on your projects with an instructor available to help you and is an important component of the course. You may work in the darkroom, on the computers in the classroom, in the studio, or on special occasions and with permission from the instructor, at home. You may also, with

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permission, use the time for location shooting. But be aware, if you take advantage of those options and are not working in the lab on your projects, there will be NO excuses for late work and it will receive a ZERO grade which is not good for the average at semester's end.

As the class starts, we will be primarily lecture heavy in order to cover up-front issues like studio and lights usage, etc. In the middle it will be broken fairly evenly and toward the end will be lab heavy. The last couple of weeks may be completely lab classes. This will, over the span of the course, will even out fairly well and you will have time for most assignments.

I would highly recommend you partner up with 2 to 4 students in the class early and plan on doing shooting assignments together to help each other,

I would also highly recommend you sign up for a 102 Lab Studies class to give you additional time to use the computer labs or the darkroom.

COMPUTER USE

You will be able to use the school computers for your assignments both during the lab class and during directed lab periods. But the reality is, if you want to get serious about digital photography (which is the primary technology used in the professional photo world) then you need to have a computer with sufficient power to download, convert, edit, and then print or transmit your images. Without that capability, completing real-world assignments will be nearly impossible. In class we will discuss the minimal requirements for a sufficient computer along with some recommendations.

Also, you are free to bring in your own laptops for use during lab periods.

But it is important for you to understand: you must do your own work to qualify for a grade.

Do NOT work or play with the school's or your own computer when I am trying to lecture to the class. That is rude and distracting, and won't be tolerated. You will not like my response to it in class! I can and will lock your computer down in the middle of whatever you were doing or if it seems especially interesting, simply project it for the whole class to share. Using the school's computer removes ALL expectations of privacy for your use.

INAPPROPRIATE LANGUAGE OR DISRUPTIVE BEHAVIOR

We have very clear guidelines from the administration stating we are not to tolerate any offensive language or behavior that would be disruptive to the educational process or offensive to the class.

In my classroom this is a zero-tolerance position. I may only warn you the first time if I think it was a slip, otherwise even the first time takes you out of class for the rest of the day. The second time takes you out

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of the class for the rest of the semester. And really disruptive behavior may get you expelled entirely.

We have, overall, a dedicated and talented group of students who have signed up for the class to learn. Photography is not an easy topic and an even harder profession. Disruptive behavior that is distracting or offensive makes it harder to deal with an already hard topic. This is not the street or even your own home, it is a place of education which we would expect that you, as an adult seeking to learn, will respect and show that respect by your behavior. If you cannot or will not abide within that expectation then you need to be somewhere else. So don't even think about it.

CELL PHONES

After reaching this level do we really need to address this? Well, apparently so. You know… turn 'em OFF!!! Life will go on. Unless you are a doctor on call turn them OFF. Do not interrupt the class by coming and going to answer or make calls.

READ THIS CAREFULLY! If talking on the phone for anything other than a true medical emergency is more important than this class time then do that but do it elsewhere! I am REALLY serious about this one and will not tolerate talking or texting on the phone especially during lecture times.

REQUIRED EQUIPMENT AND SUPPLIES

This is a 200 level class in an advanced vocational photography subject. By now you should know what supplies you will need to complete 7-8 high end projects. We have some specialized equipment to check out which I will tell you about in class but you MUST have your own DSLR camera and lens.

EQUIPMENT

CAMERA	You must have your own 35mm or larger film camera or DSLR with adjustable focus, aperture, and shutter. Most commercial photography is shot with digital capture although some medium and large format equipment is still used selectively. You can complete this class without it the MF and LF gear, but will not be competitive in the market without it except in very specialized fields (e.g. photojournalism). However you must at least have your own 35mm or DSLR camera.
LIGHT METER	A hand held meter is HIGHLY recommended
CABLE RELEASE	9" to 12" long cable or remote release
TRIPOD	The absolute best you can afford to buy
LOCKERS	We have lockers available. Read the guidelines and see the check-out room to get one.
CHECK-OUT EQUIPMENT	Download and read the program guidelines document. It lists the types of equipment we have and the rules and costs, if applicable, for using them. We will adhere to this set of guidelines very strictly.

From time to time other items may be suggested as appropriate to the class.

Tentative Class Itinerary

This is a very tentative weekly itinerary of the topics for the Photo 230 Class. It is subject to change so please do not try to work ahead as you will likely only have to do it over after you get the actual instructions.

Wk	Day One	Day Two	Notes
1	Course Rules and Guidelines	Topic introduction: Advertising Photo and Business issues	*Start Journal and ledger*
2	Architectural Photography: Approaches and Equipment.	Intro to Blackboard, P'Shop and Architectural "retouching"	
3	**Holiday: No Class**	Lab Time	***Architectural Project Due***
4	Introduction to New Studio. Small Product/ "Beauty Shot" Discussion	Studio Intro continued, Demo	
5	Studio/Lab Time	Lab Time	***Small Product Project Due***
6	Introduction to Large Product and natural/ambient light shooting	Demo flash fill and natural light modification	
7	Lab Time	Lab Time	***Large Product Project Due***
8	Service Advertising Discussion		
9			***Service Ad Project Due***
10	Photo Illustration		
11	The world of 4-color reproduction		***Photo Illustration Proj Due***
12	CD Cover Discussion		
13	Self Promotional Piece Discussion		
	THANKSGIVING BREAK: NO CLASSES		*Stay Safe… just eat the turkey don't become one…*
14	Lab Time	Lab Time	
15	Lab Time	Studio Clean/Paint Day	***Self Promo Piece Due***
16	Final Critiques	Final Critiques	*We're done, enjoy your Holiday!*

 You will notice there are open dates on the schedule. I am trying to schedule guest speakers from the industry and some studio visits so have built in the time for those. That means some lecture/discussion/Lab dates may need to be juggled to accommodate the busy schedules of working photographers.