COURSE OUTLINE

GMMD 201 – Digital Photography

Prepared By: Matt Burnett
Revised By: Christopher Sweeney

CANINO SCHOOL OF ENGINEERING TECHNOLOGY
GRAPHIC AND MULTIMEDIA DESIGN
April 2015
A. **TITLE:** Digital Photography

B. **COURSE NUMBER:** GMMD 201

C. **CREDIT HOURS:** 3

D. **WRITING INTENSIVE COURSE (OPTIONAL):** N/A

E. **COURSE LENGTH:** 15 weeks

F. **SEMESTER(S) OFFERED:** Fall and/or Spring

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 2 hours lecture, 2 hours studio/lab

H. **CATALOG DESCRIPTION:** Hands-on activities and studio/lab will permit each student to investigate the applications of applied digital and hybrid photography. Students will develop competency in digital image capture, processing, and critical evaluation. Through technical studio assignments, critiques, and presentations, students will increase their skills in image printing, manual camera operation and using computer imaging software. Students will also develop critical awareness of composition and the relationship of digital photography to other media.

I. **PRE-REQUISITES/CO-COURSES:** None

J. **GOALS (STUDENT LEARNING OUTCOMES):**

<table>
<thead>
<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
</tr>
</thead>
</table>
| a. Produce digital images. | 1. Communication Skills  
|                     | 4. Professional Competence |
| b. Demonstrate competency with the manual operations of digital cameras through the controlled application of ISO, aperture, exposure speed and other parameters to create particular effects | 1. Communication Skills  
|                     | 4. Professional Competence |
| c. Design and publish a photographic project. | 1. Communication Skills  
|                     | 4. Professional Competence |
| d. Develop a contextual understanding of the history of the photographic image and its relationship to other digital media through student research | 2. Critical Thinking |
| e. Demonstrate critical awareness the elements of composition and design | 1. Communication Skills  
|                     | 2. Critical Thinking |
through the production, critique and evaluation of digital images.

3. Professional Competence

K. TEXTS:

(This is a sample text. Alternate texts may be chosen by instructor.)

L. REFERENCES:
Milburn, Ken Digital Photography Expert Techniques, O'Reilly Media, Inc. 2003


M. EQUIPMENT:
- Digital SLR camera.
- Industry standard digital photography and imaging software for each student (Adobe Photoshop or equivalent).
- Computer lab classroom with Smart Cart Projection, document camera and classroom computers for each student.
- Large format printer (capable of higher volume and versatility between smaller and larger print sizes, suggested model Epson Stylus Pro 7800 or equivalent)

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS:
Students will be evaluated via:
- Photographic assignments
- Critiques
- Emulation Presentation
- Portfolio website

P. DETAILED TOPICAL OUTLINE:
I. Camera Functions
   A. Image Capture
   B. Image Processing
   C. Image Design
   D. Composition: Integrating the Design elements and principles to digital media
   E. A Brief history of the photographic image and the contemporary context of digital media.
II. Imaging Software and Manipulation Programs
   A. JPEG Compression
   B. Thumbnail Views
   C. System Requirements
   D. Working Resolution
   E. Removing Marks and Cropping
   F. Retouching
   G. The Color Palette
   H. The Color Dialog Window
   I. The Image Menu
   J. Resizing
   K. Effects

III. The Subject
   A. Choosing the subject
   B. Choosing the viewpoint
   C. Adding scale and filling the frame
   D. The rule of thirds

IV. Printing
   A. Digital Color Systems
   B. Color Adjustment
   C. Paper/Printing types
   D. Synchronizing monitor color to file color to print color
   E. Printing in multiple formats
   F. Archiving/Matting/Framing

V. Applications
   A. Representation:
      Realism, Abstraction and Non-Objective composition
   B. Narrative
   C. Formalism
   D. Staging
   E. Documentary
   F. Experimental processes
   G. Veracity in Photographic Media

VI. Online Applications
   A. Web Posting
   B. Blogs
   C. Copyright issues

VII. From the Wet to the Dry Studio: The relationship between image
capture and image processing
   A. From Capture to Publishing
   B. The veracity of photography in the age of digital
   C. The relationship between film camera function and digital
   parameters
   D. Research projects of photography/digital media professionals