MASTER SYLLABUS

COURSE NUMBER – COURSE NAME
GMMD 302 – Professional Photography

Created by: Matthew Burnett
Updated by: Christopher Sweeney

Canino School of Engineering Technology
Department: Decision and Graphic Media Systems
Semester/Year: Fall 2018
A. **TITLE:** Professional Photography

B. **COURSE NUMBER:** GMMD 302

C. **CREDIT HOURS:** (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity)

- # Credit Hours: 3
- # Lecture Hours: 3 per week
- # Lab Hours: per week
  - Other: per week

  **Course Length:** 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes ☐ No ☒

E. **GER CATEGORY:** None: ☒ Yes: GER

  **If course satisfies more than one:** GER

F. **SEMESTER(S) OFFERED:** Fall ☐ Spring ☐ Fall & Spring ☒

G. **COURSE DESCRIPTION:**

Building upon the introductory skills of digital photography (GMMD 200/201), this course is designed for students who are interested in the professional applications of photography. Students experience a variety of advanced concepts, techniques, and approaches designed to help them enhance their abilities to create and use the digital photographic image in narrative, creative, documentary, commercial, and editorial form. The classroom lectures will emphasize versatile techniques and creative problem-solving strategies. Through practical assignments, students will develop their skills and awareness in on-location photography, constructing and presenting visual narratives, ethics and issues, the creative license in commercial applications, and the ability to meet the demands of providing photography as a service. Particular emphasis will be placed on the exploration of advanced techniques, including advanced lighting, advanced post-processing, photography as a design tool, and product photography.

H. **PRE-REQUISITES:** None ☐ Yes ☒ If yes, list below:

  GMMD 102 Intro to Design AND GMMD 200 Digital Photography OR GMMD 201 Landscape Photography OR permission of the instructor

  **CO-REQUISITES:** None ☒ Yes ☐ If yes, list below:
I. **STUDENT LEARNING OUTCOMES**: *(see key below)*

By the end of this course, the student will be able to:

<table>
<thead>
<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>Program Student Learning Outcome [PSLO]</th>
<th>GER [If Applicable]</th>
<th>ISLO &amp; SUBSETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze the demands of client-directed projects.</td>
<td>Design Brief</td>
<td>5-Ind, Prof, Disc, Know Skills ISLO ISLO</td>
<td>Subsets Subsets Subsets Subsets</td>
</tr>
<tr>
<td>Produce documentary images in a professional context</td>
<td>Professional Detail</td>
<td>5-Ind, Prof, Disc, Know Skills ISLO ISLO</td>
<td>Subsets Subsets Subsets Subsets</td>
</tr>
<tr>
<td>Produce and evaluate a photo project across multiple mass media and social media platforms</td>
<td>Professional Detail</td>
<td>5-Ind, Prof, Disc, Know Skills ISLO ISLO</td>
<td>Subsets Subsets Subsets Subsets</td>
</tr>
<tr>
<td>Evaluate student- and professionally produced photography.</td>
<td>Design Critique</td>
<td>5-Ind, Prof, Disc, Know Skills ISLO ISLO</td>
<td>Subsets Subsets Subsets Subsets</td>
</tr>
<tr>
<td>Demonstrate a critical awareness of the ethics, responsibilities and problems of professional photography through written criticism of photo projects and research.</td>
<td>Interpretation</td>
<td>4-Soc Respons ISLO ISLO</td>
<td>ER Subsets Subsets Subsets Subsets</td>
</tr>
<tr>
<td>ISLO</td>
<td>ISLO</td>
<td>ISLO</td>
<td>Subsets</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>ISLO</td>
<td>ISLO</td>
<td>ISLO</td>
<td>Subsets</td>
</tr>
<tr>
<td>ISLO</td>
<td>ISLO</td>
<td>ISLO</td>
<td>Subsets</td>
</tr>
<tr>
<td>ISLO</td>
<td>ISLO</td>
<td>ISLO</td>
<td>Subsets</td>
</tr>
<tr>
<td>ISLO</td>
<td>ISLO</td>
<td>ISLO</td>
<td>Subsets</td>
</tr>
<tr>
<td>ISLO #</td>
<td>Communication Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Oral [O], Written [W]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ISLO #</th>
<th>Critical Thinking</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Critical Analysis [CA], Inquiry &amp; Analysis [IA], Problem Solving [PS]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ISLO #</th>
<th>Foundational Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Information Management [IM], Quantitative Lit./Reasoning [QTR]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ISLO #</th>
<th>Social Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ISLO #</th>
<th>Industry, Professional, Discipline Specific Knowledge and Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

*Include program objectives if applicable. Please consult with Program Coordinator.*
J.  APPLIED LEARNING COMPONENT:  Yes ☐  No ☐

If YES, select one or more of the following categories:

☐ Classroom/Lab  ☐ Civic Engagement
☐ Internship Clinical  ☒ Creative Works/Senior Project
☐ Placement  ☐ Research
☐ Practicum  ☐ Entrepreneurship
☐ Service Learning  (program, class, project)
☐ Community Service

K.  TEXTS:


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

L.  REFERENCES:


The Pulitzer Prize Photographs—Capture the Moment, Edited by Cyma Rubin and Eric Newton. Printed by The Freedom Forum Newseum, 2000

M.  EQUIPMENT: None ☐  Needed:

- Digital camera.

- Industry standard digital photography and imaging software for each student (Adobe Photoshop or equivalent).

- Computer lab classroom with Smart Projection (Doc Cam and web access) and classroom computers for each student.

- Large multi-format printer capable of photo quality printing

- Access to course resources beyond class time

N.  GRADING METHOD:  A-F

O.  SUGGESTED MEASUREMENT CRITERIA/METHODS:
Photojournalism assignments incorporating image and text
Major self-produced photojournalism project
Participation in critiques

P. DETAILED COURSE OUTLINE:

I. The Photographer and Journalism
A. Ethics
B. Goals
C. Veracity and the image
D. Editorial concerns
E. The historical evolution of the image and journalism

II. The Photographer and Narrative
A. Linguistic theory of the sign (Semiotics)
B. Narrative theory
C. Sequential Imaging as narrative
D. The power/weakness of the image in the age of media saturation

III. The Photographer and Documentary
A. Designing documentation
B. Different relationships between image and text
C. Journalism vs. Fine Arts
D. Who owns who? Publishing and Freelance in the age of Internet

IV. Technical Concerns
A. Professionalization of Print media
B. Professionalization of Digital media
C. Online vs Book publishing
D. The declining permanence of media, playing to evolving forms

Q. LABORATORY OUTLINE: None ☒ Yes ☐