COURSE OUTLINE

GMMD 302 – PROFESSIONAL PHOTOGRAPHY

Prepared by: Matt Burnett
Revised by: Christopher Sweeney
A. **TITLE:** Professional Photography

B. **COURSE NUMBER:** GMMD 302

C. **CREDIT HOURS:** 3

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

E. **COURSE LENGTH:** 15 weeks

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

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:** 3 hours lecture

H. **CATALOG DESCRIPTION:** Building upon the introductory skills of GMMD 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.

**PRE-REQUISITES/CO-COURSES:** GMMD 201 Digital Photography And GMMD 102 Intro to Design

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

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<th>Course Objective</th>
<th>Institutional SLO</th>
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<td>a. Analyze the demands of client-directed projects.</td>
<td>2. Critical Thinking</td>
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<td>4. Professional Competence</td>
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<td>b. Produce documentary images in a professional context.</td>
<td>1. Communication Skills</td>
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<td>3. Inter/Intrapersonal Skills</td>
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<td>4. Professional Competence</td>
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c. Produce and evaluate a photo project across multiple mass media and social media platforms

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d. Evaluate student- and professionally produced photography.

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e. Demonstrate a critical awareness of the ethics, responsibilities and problems of professional photography through written criticism of photo projects and research.

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J. **TEXTS:**


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

K. **REFERENCES:**

*Digital Photojournalism, Allyn & Bacon, 2001.*


*Starting Your Career As a Freelance Photographer, Allworth Press, 2003.*

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

L. **EQUIPMENT:**

- 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 webaccess) and classroom computers for each student.

-Large multi-format printer capable of photo quality printing

-Access to course resources beyond class time

M. **GRADING METHOD:** (P/F, A-F, etc.) A-F

N. **MEASUREMENT CRITERIA/METHODS:**
Students will be evaluated via:

- Photojournalism assignments incorporating image and text
- Major self-produced photojournalism project
- Participation in critiques

O. **DETAILED TOPICAL 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