

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



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:

<u>Course Student Learning Outcome</u> <u>[SLO]</u>	<u>Program Student Learning Outcome</u> <u>[PSLO]</u>	<u>GER</u> <i>[If Applicable]</i>	<u>ISLO & SUBSETS</u>	
Analyze the demands of client-directed projects.	Design Brief		5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Produce documentary images in a professional context	Professional Detail		5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Produce and evaluate a photo project across multiple mass media and social media platforms	Professional Detail		5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Evaluate student- and professionally produced photography.	Design Critique		5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Demonstrate a critical awareness of the ethics, responsibilities and problems of professional photography through written criticism of photo projects and research.	Interpretation		4-Soc Respons ISLO ISLO	ER Subsets Subsets Subsets
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KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

*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:

- | | |
|--|---|
| <input type="checkbox"/> Classroom/Lab | <input type="checkbox"/> Civic Engagement |
| <input type="checkbox"/> Internship Clinical | <input checked="" type="checkbox"/> Creative Works/Senior Project |
| <input type="checkbox"/> Placement | <input type="checkbox"/> Research |
| <input type="checkbox"/> Practicum | <input type="checkbox"/> Entrepreneurship |
| <input type="checkbox"/> Service Learning | (program, class, project) |
| <input type="checkbox"/> Community Service | |

K. TEXTS:

Photojournalism, Fifth Edition : The Professional's Approach, Focal Press, 2004.

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

L. REFERENCES:

Digital Photojournalism, Allyn & Bacon, 2001.

Associated Press Guide to Photojournalism (Associated Press Handbooks), McGraw-Hill, 2000.

Truth Needs No Ally: Inside Photojournalism (Paperback)University of Missouri Press1994.

The Photojournalist's Guide to Making Money, Allworth Press, 2000.

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

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 webaccess) 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