



ORIGINAL COURSE IMPLEMENTATION DATE: September 2017
 REVISED COURSE IMPLEMENTATION DATE: January 2025
 COURSE TO BE REVIEWED (six years after UEC approval): September 2030
 Course outline form version: 26/01/2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: GD 281	Number of Credits: 3 <u>Course credit policy (105)</u>										
Course Full Title: Applied Photography and Video Course Short Title: Applied Photography & Video											
Faculty: Faculty of Humanities	Department (or program if no department): Graphic and Digital Design										
Calendar Description: <p>In this course students learn art direction in photography and videography. Students develop skills in camera operation, lighting techniques, composition, and project management and practice the basics of video production, editing, and post-production, with an emphasis on creating art-directed images for diverse media platforms.</p> <p>Note: This course uses tools and technology that vary according to current industry practice. Note: The differential tuition fee includes an Adobe CC subscription for the class duration at no additional cost.</p>											
Prerequisites (or NONE):	GD 157.										
Corequisites (if applicable, or NONE):	None										
Pre/corequisites (if applicable, or NONE):	None										
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See <u>policy 207</u> for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: twice per year Maximum enrolment (for information only): 24										
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">30</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">30</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">60</td> </tr> </table>	Lecture/seminar	30	Tutorials/workshops	30					Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.
Lecture/seminar	30										
Tutorials/workshops	30										
Total hours	60										
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Transfer Credit <i>(See <u>bctransferguide.ca</u>.)</i> Transfer credit already exists: No Submit outline for (re)articulation: No <i>(If yes, fill in <u>transfer credit form</u>.)</i>										
Department approval	Date of meeting: February 23, 2024										
Faculty Council approval	Date of meeting: March 8, 2024										
Undergraduate Education Committee (UEC) approval	Date of meeting: September 27, 2024										

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Employ art direction for photography and videography in studio and on location.
2. Develop visual storytelling through composition, lighting, framing, and digital manipulation.
3. Use professional digital tools to manage, process, and render image files for cross-media applications and distributions.
4. Evaluate current discourse and development in photography and videography in relation to graphic design.
5. Demonstrate respectful use of creative and generative assets in photography and video for diverse audiences including Indigenous and other non-western perspectives.
6. Manage the logistics, production, and output of photography and videography projects.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	100%	%	%
	%	%	%

Details:

Projects: My life in pictures (10%)
 Project 2: Tone of the movie (20%)
 Project 3: Product photography (20%)
 Project 4: Ad campaign (40%)
 In-class video project (10%)

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, workshops, software tutorials, field trips for on-location shoots, and guest lecturers (industry professionals).

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

Type	Author or description	Title and publication/access details	Year
1. Online resource	Adobe training Tutorials	https://helpx.adobe.com/ca/support.html	2024
2. Textbook	Fancher, Nick	Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations	2015
3. Online resource	Meyer, Tim	Shaping Light: Use Light Modifiers to Create Professional Studio and Location Photographs	2014
4. Textbook	Wheeler, Alina	Designing Brand Identity: An Essential Guide for the Whole Branding Team	2012
5. Online resource	Rivas, Josué. Van't Hull, Jesse	Colonization's Lasting Impact on Photography	2022

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Studio spaces for this course provide access to Adobe CC, scanners, colour printing as well as DSLR Cameras, photography studio, and light kits. Students must use their own SD Card. Students enrolled in the GDD diploma program are required to have a MacBook Pro laptop. Students not enrolled in the GDD diploma program can access a Mac computer while on campus.

Course Content and Topics

- Photography and video used in the creative industry and current fields of practice. How photography and video are used in brand collateral. The power of visual storytelling and meeting communications objectives for a project. The role of the art director, the client, and the design process – sketching, planning, and executing a photo shoot. Step-by-step.
- Examining the relationship between the lens and colonization. Consider the role of the photographer in historical and current exploitation and cultural appropriation of Indigenous and non-western peoples for commercial use. Best practices when working with Indigenous partners to tell a visual story.
- Product photography: Considerations for shooting for single image use versus shooting a series e.g. for a print catalogue or online e-commerce; portfolio; advertisement; corporate or editorial. Art directing still photography. Shooting in studio – lighting, camera settings, and perspective. Working smarter. Focusing on constraints – packaging, food, glass, garments, shoes, metal, and art. The rule of thirds.
- Best practices for colour correction, batch formatting, and file preparation using current industry tools (Photoshop, Lightroom). Creating a soft edge alpha channel selection suitable for catalog and web reproduction.
- Portrait Photography. Creating emotion and mood through light. Working with faces. Shooting inside and outside, using light and composition. Working with models, ethical practices, image use, permissions, and releases.
- Figure Photography: Shooting people. Art directing groups and single figures. Using lighting, camera settings, and perspective. Image enhancement techniques to convey mood and voice.

- Ethical considerations of generative tools and manipulating subjects.
- How photography and video is used in establishing brand essence. Visually narrating a concept and/or story using photography and/or video. Creating storyboards.
- The video production process. Producing and rendering a high-quality video in HDR and web format that meets the needs of the client. An introduction to basic editing using Adobe CC. Working with varying sources of media, including DSLR video files, musical files, found footage, written text, with an awareness of copyright issues.
- Shooting on location: Sketching ideas and compositions that consider different types of media (print and digital applications), typography, lighting, and unique client constraints. Planning and preparing for on location, including research, scouting locations, team tasks, props, safety, and permission. Working with constraints. Scheduling, coordinating, and participating in photography/videography of a large product, large set shoot in a team environment. Art directing on location and ensuring all image requirements are shot.