



Academic degree level Bachelor Graduate Diploma Master

Higher Graduate Diploma Doctor

Program.....

Course title.....

Course code.....

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TQF 3 Course Specification

Section 1 General Information

1. Course Code and Title

In Thai

In English **ICHM143 Introduction to Photography**

2. Number of Credits 4

(Theory 2 hrs. Practice 4 hrs. Self-Study 6 hrs./week)

3. Curriculum and Course Type

3.1 Curriculum Bachelor Degree Program (Thai)

Bachelor's Degree Program (International)

3.2 Course Type Life Appreciation Compulsory Course Electives

4. Course Coordinator and Lecturer

4.1 Course Responsible Lecturer Dr. Jack Picone FAA Media and Communications Program
0838898351 email: jackpicone@gmail.com

4.2 Lecturers

5. Trimester/Class Level

5.1 Trimester 2, / Class Level year I

5.2 Number of Students Allowed Approximately 20 Students

6. Pre-requisite

None



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7. Co-requisites

None

8. Study Site Location

Mahidol University International College, Salaya



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Section 2 Aims and Objectives

1. Course Goals

- 1.1 To attain basic photography authorship skills and be conversant with the aesthetics and ethics of photography.
- 1.2 Demonstrate how cameras work both analogue and digital.
- 1.3 Different techniques in taking pictures.
- 1.4 Introduction to digital workflow; therefore file format choice e.g. jpeg, Raw, Tiff and others. Also, naming files and archiving images.
- 1.5 Understanding how photographs can be employed to tell stories and the impact they can have on shaping and forming culture.

2. Objectives of Course Development/Revision

2.1 Course Objectives

This course aims to provide knowledge and abilities as follows:

On completion of this course, students will have a firmer understanding of the function and operation of digital camera capture, output, composition. Also explored will be the ethics of publishing photography on the World Wide Web.

Emphasized, is the importance of creative collaboration, problem solving, ethical practice and striving for photographic excellence.

Being up-to-date with current research and being conversant with historical and contemporary photography authorship.

2.2 Course-level Learning Outcomes: CLOs

On completion of the course, the students will be able to achieve 3 (CLOs)

- 1. CLO1 Read and comprehend photographs with greater visual acuity. [ELO 3.1 and 3.2]
- 2. CLO2 Understand, the making of photographs compositionally in tandem with digital work flow and archiving of photographs. [ELO6.1 and 1.1]
- 3. CLO3 Be conversant with the philosophy, politics, aesthetics and ethics of historical and contemporary photography and photographers. [ELO 3.1 and 2.1]

Section 3 Course Description and Implementation

1. Course Description

(Thai)

(English) This course aims to provide knowledge and abilities as follows:

On completion of this course, students will have a firmer understanding of the function and operation of digital camera capture, output, composition. Also explored will be the ethics of publishing photography on the World Wide Web.

Emphasized, is the importance of creative collaboration, problem solving, ethical practice and striving for photographic excellence.

Being up-to-date with current research and being conversant with historical and contemporary photography authorship.



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2. Number of hours per trimester

Theory (hours)	Practice (hours)	Self-study (hours)
24 hours (2 hours x 12 weeks)	48 hours (4 hours x 12 weeks)	72 hours (6 hours x 12 weeks)

3. Number of Hours per Week for Individual Advice

4 hours per week or by appointment as indicated in the course syllabus.



หลักสูตร.....
 ชื่อรายวิชา.....
 รหัสวิชา.....

ระดับปริญญา ตรี ป.บัณฑิต โท ป.บัณฑิตชั้นสูง เอก
 คณะ/วิทยาลัย.....
 ภาควิชา.....

Section 4: Development of the expected learning outcomes

1. A brief summary of the knowledge or skills expected to develop in students; the course-level expected learning outcomes (CLOs)

On completion of the course, students will be able to:

1. CLO1 Read and comprehend photographs with greater visual acuity.
2. CLO2 Understand, the making of photographs compositionally in tandem with digital work flow and archiving of photographs.
3. CLO3 Be conversant with the philosophy, politics, aesthetics and ethics of historical and contemporary photography and photographers.

2. How to organize learning experiences to develop the knowledge or skills stated in number 1 and how to measure the learning outcomes

CLOs	Teaching and learning experience management					Learning outcomes measurements		
	Lecture	Case Study/Profile	Brainstorming & Debate	Audio-Visual Projection & Discussion	Idea Storming/Pitching	In-class Assignment; Making photographs/Digital Workflow, Archiving and Post-production.	Week 6 Work-in-Progress & Week 12 Final Project	Trimester Group Project
CLO1		x	x	x	x			x
CLO2	x					x	x	x
CLO3	x	x			x			

SECTION 5 LESSON PLAN AND EVALUATION

1. Lesson Plan



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Teaching Period	Topics/Details	Number of hours		Methods: Teaching Media	Lecturer
		Theory*	Practice**		
1	The History of Photography. Introduction (1826) Introduction to the history of photography. Fix the Shadows: The first photograph by Joseph Nicéphore Niepce.	2:00 [CLO3]	4:00 [CLO1]	Lecture: PowerPoint Multimedia Presentation, Exemplars and Photography film. Introduction to Group Project Group Discussion	Dr Jack Picone
2	Introduction to the Digital Photography. Relationship Between Aperture and Shutter Speed. Exposure Understanding Focal Length, Perspective and Composition. RAW Capture & Conversion. Implementing a basic digital photography workflow.	2:00 [CLO1]	4:00 [CLO2]	Lecture: PowerPoint Group Discussion, Group Project, In-Class Assignment.	Dr Jack Picone
3	Phoneography: Shifting paradigms in picture making. An exploration of the new genre of 'smart phone' photographs and considering their context within the landscape of photography.	2:00 [CLO2]	4:00 [CLO 1+2]	Lecture: PowerPoint Group Discussion, Group Project, In-Class Assignment.	Dr Jack Picone
4	Black and White V's Color Photography: <i>" The very important difference between color and monochromatic photography is this: in black and white you suggest; in color you state".</i>	2:00 [CLO1+2]	4:00	Lecture: PowerPoint Group Discussion, Group Project, In-Class Assignment.	Dr Jack Picone



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Teaching Period	Topics/Details	Number of hours		Methods: Teaching Media	Lecturer
		Theory*	Practice**		
5	<p>What is Art Photography?</p> <p><i>Photography has multiple genres some of which include Still Life, Portrait, Fashion, Landscape etc. Amongst these genres is the often -- either -- little known or misunderstood genre of Art Photography.</i></p>	<p>2:00</p> <hr/> <p>[CLO3]</p>	<p>4:00</p> <p>[CLO3]</p>	<p>Lecture: PowerPoint</p> <hr/> <p>Group Discussion, Group Project, In-Class Assignment.</p>	<p>Dr Jack Picone</p>
6	<p>Representation: Looking at You, Me and the Selfie</p> <p>Student's Presentation:</p>	<p>2:00</p> <p>[CLO3]</p>	<p>4:00</p> <p>[CLO3]</p> <p>[CLO 1+3]</p>	<p>Lecture: PowerPoint</p> <p>Students will present their mid- term project in class for critique and critical feedback.</p>	<p>Dr Jack Picone</p>
7	<p>The Character Portrait:</p> <p>Introduction to the character portrait; Karsh to Leibowitz. The politics, ethics and influences of the artist and sitter.</p>	<p>2:00</p> <p>[CLO3]</p>	<p>4:00</p> <p>[CLO2]</p>	<p>Lecture: PowerPoint</p> <p>Group Discussion, Group Project, In-Class Assignment.</p>	<p>Dr Jack Picone</p>
8	<p>Polaroid Photography: Instant Photography – Instant Gratification: Polaroid Photography was invented in 1948. Polaroid was invented by Edwin Land. Land was a visionary!</p>	<p>2:00</p> <p>[CLO3]</p>	<p>4:00</p> <p>[CLO2]</p>	<p>Lecture: PowerPoint</p> <p>Group Discussion, Group Project, In-Class Assignment.</p>	<p>Dr Jack Picone</p>
9	<p>Double, Multiple and Other Exposures: Double, multiple exposures and mixed media. The art of double exposure explored through practice and critique.</p>	<p>2:00</p> <p>[CLO3]</p>	<p>4:00</p> <p>[CLO2]</p>	<p>Lecture: PowerPoint</p> <p>Group Discussion, Group Project, In-Class Assignment.</p>	<p>Dr Jack Picone</p>



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Teaching Period	Topics/Details	Number of hours		Methods: Teaching Media	Lecturer
		Theory*	Practice**		
10	The Landscape: Transporting the viewer there.	2:00 [CLO 1+3]	4:00 [CLO2]	Lecture: PowerPoint Group Discussion, Group Project, In-Class Assignment.	Dr Jack Picone
11	An Introduction to An Introduction To Documentary Photography. The little understood but societally important genre of photography -- Documentary Photography -- unfurled.	2:00 [CLO3]	4:00 [CLO 1+2]	Lecture: PowerPoint Group Discussion, Group Project, In-Class Assignment.	Dr Jack Picone
12	Photography and Artificial Intelligence. FINAL PROJECT Turned in.	2:00 [CLO3]	4:00 [CLO1]	Lecture: PowerPoint Students will present their mid- term project in class for critique and critical feedback.	Dr Jack Picone
	Total hours of the entire trimester	24hrs	48hrs		

Evaluation

Expected outcomes	Methods / Activities	Week	Percentage
1-5	Class attendance and participation in in-class assignments.	<u>1-12</u>	<u>20 %</u>
1-5	<u>Mid-Term Project I</u>	<u>6</u>	<u>10%</u>
1-5	<u>Final Project II</u>	<u>12</u>	<u>70%</u>

2. Plan for Assessment of Expected Course-Level Learning Outcomes (CLOs)

2.1 Measurement and Evaluation of learning achievement



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A. Formative Assessment

- i. Lecture and practiced-based learning activities [inclusive of feedback to students and assessment of understanding of course topics] completed in class during weeks 1-5 and 7-11. Week 6 and 12 is lecture and Final Project presentation based.
- ii. Workshop sessions conducted in class during weeks 2, to 11 with provided feedback to students on the development of their media projects.

B. Summative Assessment

(1) Tool and weight for measurement and evaluation

Learning Outcomes	Evaluation Method*				Weight (Percentage)
	In-class Assignment; Making photographs/Digital Workflow, Archiving and Post-production.	Individual Work Week 6 Work-in-Progre ss for Final Project	Individual Work Week 12 Final Project Submission	Attendance & Teamwork	
CLO1 Read and comprehend photographs with greater visual acuity.	-	-	-	5	5
CLO2 Understand, the making of photographs compositionally in tandem with digital work flow and archiving of photographs.	-	5	35	15	55
CLO3 Be conversant with the philosophy, politics, aesthetics and ethics of historical and contemporary photography and photographers.	-	5	35	-	40
		10	70	20	100



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(2) Measurement and evaluation

Grade	Achievement	% Range	GPA
A	Excellent	90-100	4.0
B+	Very Good	85-89	3.5
B	Good	80-84	3.0
C+	Very Satisfactory	75-79	2.5
C	Satisfactory	70-74	2.0
D+	Poor	65-69	1.5
D	Very Poor	60-64	1.0
F	Fail	0-59	0.0

Assessment Criteria for In Class Learning Activities					
Criteria	Excellent (A)	Good (B to B+)	Satisfactory (C to C+)	Poor (D to D+)	Fail (F)
Preparedness	Often prepared to engage in learning activities	Sometimes prepared to engage in learning activities	Occasionally prepared to engage in learning activities	Rarely prepared to engage in learning activities	Not prepared to engage in learning activities
Collaboration	Substantial engagement with others during learning activities	Good engagement with others during learning activities	Satisfactory engagement with others during learning activities	Poor engagement with others during learning activities	Did not engage with others during in learning activities
Connections	Clear comprehension & application of topics in learning activities	Good comprehension & application of topics in learning activities	Satisfactory comprehension & application of topics in learning activities	Poor comprehension & application of topics in learning activities	Unable to demonstrated comprehension & application of topics in learning activities



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Assessment Criteria for Quizzes					
Criteria	Excellent	Good	Satisfactory	Poor	Fail



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	(A)	(B to B+)	(C to C+)	(D to D+)	(F)
Knowledge & comprehension	Demonstrated comprehensive knowledge & understanding of subject	Demonstrated good knowledge & understanding of subject	Demonstrated satisfactory knowledge & understanding of subject	Demonstrated poor knowledge & understanding of subject	Unable to demonstrated knowledge or understanding of subject
Application	Demonstrated substantial application of concepts	Demonstrated clear application of concepts	Demonstrated satisfactory application of concepts	Demonstrated poor ability to apply concepts	Unable to apply concepts
Analysis	Demonstrated excellent ability in analyzing & drawing appropriate & inventive conclusions	Demonstrated good ability in analyzing & drawing conclusions	Demonstrated satisfactory ability in analyzing & drawing conclusions	Demonstrated poor ability in analyzing & drawing conclusions	Unable to analyze & draw conclusions

Assessment Criteria for Written and Oral Case Study Reports					
Criteria	Excellent (A)	Good (B to B+)	Satisfactory (C to C+)	Poor (D to D+)	Fail (F)
Problem statement	Problem statement is clear, & well discussed	Problem statement is quite clear, & is well discussed	Problem statement is stated, but does not clarify it enough	Problem statement is barely stated	Problem statement is not discussed at all
Organization	Report is well organized. All the facts and details support the discussion in an	Report is organized & reveals details. Most of the information supports the discussion & is	Organization needs clarity but it is still understandable. Information is too dependent	Organization is quite basic. The focus on the topic is present, but the information is not	No organization present. There is no focus on the topic &



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ordered way. Follows the correct layout.	logically stated. Follows the correct layout.	on secondary sources. Mostly follows the correct layout.	processed deeply enough.	facts & details do not support the argument.
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Application	Demonstrated substantial application of concepts	Demonstrated good application of concepts	Demonstrated satisfactory application of concepts	Demonstrated poor ability to apply concepts	Unable to apply concepts
Interpretation & analysis	Interpretation matches the information & the analysis is fully checked with parallel material	Interpretation & information is essentially correct, but more attention should have been given to parallel material	Interpretation & information would have benefitted with more parallel analysis	Interpretation is too basic, no parallel analysis done & analysis too basic	There is no process of interpretation & the information given is not further analyzed
Final Observations & conclusions	Observations & conclusions are clearly stated, & really matching the introductory statement	Observations & conclusions are stated, but more discussion could have been done to connection with the initial part	Observations & conclusions are present, but any link with the statement in the introduction is missing	Observations are not clear & conclusions is very weak	Observations are not clear, & conclusions are missing or completely off-topic

Assessment Criteria for Production-Based Projects

Criteria	Excellent (A)	Good (B to B+)	Satisfactory (C to C+)	Poor (D to D+)	Fail (F)
Key Principle	Understanding of key principle is tight & clearly-focused with excellent application	Understanding of key principle is adequately focused & relevant with good application	Understanding of key principle needs more focus with fair application	Understanding of key principle lacks relevance & focus with limited application	Absence of relevance & focus in understanding of key principle with no application
Production	Demonstrated substantial use of production methods	Demonstrated clear use of production methods	Demonstrated satisfactory use of production methods	Demonstrated poor ability to use production methods	Unable to use production methods



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Creativity & Aesthetics	Consistent & innovative use of	Mainly consistent use of creativity &	Some inconsistencies in	Inconsistencies in the use of	Many inconsistencies
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creativity & storytelling with very appealing aesthetics	storytelling with mostly appealing aesthetics	the use of creativity & storytelling with appealing aesthetics	creativity & storytelling with limited aesthetic appeal	with limited creativity & no storytelling & is unappealing aesthetically
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(3) Re-examination (if the course allows any.)

Not Applicable

3. Students' Appeal



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A written explanation providing facts and evidence should be submitted to the instructor explaining why the assignment grade should be changed. This should be done within one week after an assignment is returned to students. The instructor will use this to reconsider the grade for that assignment. Instructor will reply within one week.

Section 6 Teaching Resources

1. Required Texts

- i. Steacy, Will, ed. *Photographs Not Taken: A Collection of Photographers' Essays*. Daylight Books, 2012. ISBN: 9780983231615.

This little volume—available as a Kindle book, is a collection of 60 essays by photographers writing about a photograph, or photographs, they did *not* take. And it is as much about the creative process, and the ethics of that process, as any book about photographs that were taken.

- ii. Lubben, Kristen, ed. *Magnum Contact Sheets*. Thames & Hudson, 2011.

Photographers and editors looked at the contacts to decide which images to print. This book will not only expose students to some of the greatest images shot by some of the greatest photographers, it will also show them what came before and after the famous images, introduce them to the editing process, and to different photographers' ways of shooting.

1. Suggested Materials

Fink, Larry. *Larry Fink on Composition and Improvisation*. Aperture, 2014. ISBN: 9781597112734.

Fink, who teaches photography at Bard College, is perhaps best known for his monograph "Social Graces," in which he examined New York "society" and working-class residents of a poor Pennsylvania town. "On Composition" is a fascinating explication of his creative process, and of the making of outstanding images.

Editors of Phaidon Press. *The Photography Book*. Phaidon Press, 2000. ISBN: 9780714839370.

This overview in photos of the history of photography is a must-own, particularly as it's available in a less expensive miniature version.

Deveney, Kaylynn, and Albert Hastings. *The Day-to-Day Life of Albert Hastings*. Princeton Architectural Press, 2007. ISBN: 9781568987040.

A successful marriage of art photography and pure documentary photography, and demonstrates how the simplest of ideas can produce a sublime project.

Clair, Jean, and Philippe Arbaizar. *Henri Cartier-Bresson: The Man, the Image and the World: A Retrospective*. Thames & Hudson, 2006. ISBN: 9780500286425.



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This is the ultimate collection by the man who 'invented' 35 mm photography, helped found the great photo agency / collective Magnum, and who coined the term, "decisive moment." Although Bresson is often described as a "photojournalist, he really wasn't one. He adopted the label because his Magnum founding partner Robert Cappa told him that if he described himself as what he was, a surrealist photographer, he would never get work.

Faas, Horst, and Tim Page, eds. *Requiem: By the Photographers Who Died in Vietnam and Indochina*. Random House, 1997. ISBN: 9780679456575.

Out of print but worth digging for. This is a truly magnificent collection of combat photographs by, as the title makes clear, photographers who did not survive the combat they were covering. Here you'll find work by some of the known greats, including Robert Cappa and Larry Burrows, as well as by some of the unknown greats, including, especially, Henri Huet.

Davidson, Bruce. *Bruce Davidson: Outside Inside*. Steidl Photography International, 2010. ISBN: 9783865219084. Davidson's legendary "Brooklyn Gang" essay, his circus work, his civil rights photography, "East 100th Street," "Central Park," his subway project from the 1970s, all the photos from the book "England and Scotland," and his more recent work on Los Angeles.

Frank, Robert, and Jack Kerouac. *The Americans*. Steidl. 2008. ISBN: 9783865215840.
A seminal work. One cannot claim to be serious about photography and be unfamiliar with this book.

Parks, Gordon. *Gordon Parks: Back to Fort Scott*. Steidl, 2015. ISBN: 9783869309187.
A photographic journey back in time taken by polymath Gordon Parks, the only black FSA photographer and the first black staff photographer for LIFE Magazine. In 1950 LIFE assigned Parks to return to his childhood home of Ft. Scott, KA, to photograph the places and people of his growing up. This is a fascinating photographic look at black American life in the Midwest and northern cities, in the era before—before Brown v Board of Education, before the modern civil rights movement, before the Montgomery Bus Boycott and the Freedom Rides, and before the Civil Rights and Voting Rights Acts. And, by the way, LIFE never published the photos.

Frazier, Danny Wilcox. *Driftless: Photographs From Iowa*. Duke University Press Books, 2007. ISBN: 9780822341451. A young documentary photographer captures life in rural Iowa, the land in which he grew up. That Robert Frank dained to write a short forward for this body of work should tell you something about its quality. Suffice it to say that many of the images are nothing short of astounding, as is the honesty they reflect.

3. Other Resources (if any)

Any reliable source that relates to the specific course content from the library or the internet

These Photographers:



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Some Inspirational photographers including; Daido Moriyama, Artyt Lerdrakmongkol, Fan Ho, Raghu Rai, Sebastiao Salgado, Ansel Adams, Henri Cartier-Bresson, Eugene Smith, Massimo Vitali, Francesca Woodman, Andreas Gursky, Gregory Crewdson, Duane Michals, Chien-Chi Chang, Nobuyoshi Araki, Rinko Kawauchi and Cindy Sherman have used photographs as a vehicle to communicate something about themselves and/or the world they live in. They are contemporary storytellers.

I strongly suggest my students research the preceding photographers (and as many other noted photographers as they can) before during the trimester.

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Section 7 Evaluation and Improvement of Course Implementation

1. Strategy for Course Effectiveness Evaluation by Students

1.1 Formal student evaluations of the course.

1.2 Informal discussions between instructor and student.

2. Strategy for Teaching Evaluation

2.1 Peer observation and discussion of teaching methods.

2.2 Observations and reflections by the instructor.

3. Teaching Improvement

3.1 Updating coarse notes with new knowledge.

3.2 Meeting with program faculty to discuss problems and to problem solve.

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4. Verification of Standard of Learning Outcome for the Course

4.1 Analysis of students' grades and feedback on class content and assignments.

4.2 Discussion on evaluation criteria with both students and faculty.

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Appendix

Relations between the course and the program

Table 1 Relations between the course and the PLOs

Course Name	PLOs							
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
Photography Visualizing in the Digital Age								
(Course Code) .. ICGH 118	I, P	I, P	I, P					

Remarks: Show the level of the course management with the symbols I=ELO is Intro and ass , R=PLO is Reinforced and Assessed , P=ELO is Practiced and Assessed, and M=Mastery Assessed. This must correspond to the curriculum mapping written in the TQF2

GE-Program-Level Learning Outcomes (GE PLOs)

4

Table 2 Relations between CLOs and PLOs

(Course Code)	PLOs							
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
CLO1 Read and comprehend photographs with greater visual acuity.	2.1	2.2						
CLO2 Understand, the making of photographs compositionally in tandem with digital work flow and archiving of photographs.		2.2	3.1	4.3				



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CLO3 Be conversant with the philosophy, politics, aesthetics and ethics of historical and contemporary photography and photographers.	1.1	2.1						
	1.2							

Table 3 PLOs and SubPLOs that the course is responsible for

PLOs	SubPLOs
PLO1 Apply ethics in the professional practice of craft-led works and academic studies.	1.1 Create media products and strategies that ethical to the society and to the world.
	1.2 Be ethical and professional in all tasks of media product creation and media planning.
PLO2 Solve problems to creatively overcome theoretical and pragmatic obstacles related to content creation.	2.2 Develop research-based media products and strategies academically and creatively.
PLO3 Heighten creativity and global thinking to embrace cultural diversity in national and global perspectives.	3.1 Possess cultural awareness and foster understanding of diversity into media products and strategy creations.



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PLO4 Create, design and generate high quality media content.	4.3 Create media content from various sources with in-depth thoughts and value and can create dramatic content.