Module Title	Digital Image Construction
Programme(s)/Course	BA (Hons) Photography
Level	4
Semester	2
Ref No:	AME_4_DIC
Credit Value	CAT Points 20
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator [Name + e mail address]	TBC
Parent Department	Arts and Media
Parent Course	None
JACS Code	
Description [100 words max]	This module develops students ability with digital image capture, in the studio and on location. Making use of digital post production techniques students will develop retouching and image manipulation skills. Responding to briefs both individually and as part of a team students will develop their ability to produce visually inventive, creative imagery for screen and print.
Aims	1) To develop students awareness of the creation, dissemination and use of the digitally constructed image 2) To develop students ability to work with digital image capture and photographic lighting on location and in the studio 3) To introduce students to retouching and image manipulation in digital postproduction 4) To develop students ability to work as part of a team to respond to commercial and advertising briefs
Learning outcomes	**At the end of this module students will be able to:** 1) Demonstrate an ability to capture professional quality digital images using photographic lighting 2) Creatively apply digital postproduction skills in the retouching and manipulation of images 3) Work constructively as part of a team in the planning and implementation of a photographic shoot 4) Produce a series of creative responses to set briefs

Assessment Criteria linked to (L0)	1) Photographic responses to briefs demonstrate an ability to capture professional quality digital images using photographic lighting 2) Photographic resolutions to briefs demonstrate an ability to creatively apply digital postproduction skills in the retouching and manipulation of images 3) Workshop attendance and participation evidences the ability to work constructively as part of a team in the planning and implementation of a photographic shoot 4) Photographic resolutions demonstrate the ability to respond creatively to set briefs
Employability	According to a 2013 'Photo Imaging' report by Creative Skillset, 'the most significant specialist skills gaps continue to be around the use of digital technology, knowledge of digital workflow and management of digital assets.' This module addresses these needs by providing training in key digital technologies required by the photo-imaging industry.
Teaching & Learning Pattern	The module is delivered through a series of workshops, both in the studio and in the computer labs. The students are divided into groups that alternate through the different workshops. As part of the module students will be organised into groups and will work collaboratively on the planning, implementation and execution of a photographic shoot.
Indicative content	The digitally constructed image in visual culture Digital Image Capture in the studio and on location Creative photographic lighting techniques Team work on a photo shoot Retouching and digital manipulation
Assessment method (Please give details – elements, weightings, sequence of elements, final component)	CW1 (100%): Digital Portfolio • Digital files of the photographic responses to the studio briefs.
Indicative Reading	**CORE READING: (5)** • Angier, R. (2015). *Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography*. United Kingdom: Bloomsbury Academic. • Kelby, S. (2011). *Professional Portrait Retouching Techniques for Photographers Using Photoshop*. United States: New Riders Publishing. • L., J. (2012). *Photographing Shadow and Light: Dramatic Lighting Techniques for Classically Modern Portraits*. United States: Amphoto Books. • Michaud], [.;.i.C. (2013). *Quavondo's Photography Lighting Techniques: With Sample Images and Light Set - Ups*. United States: Quavondo Photography. • Wolf, S. (2010). *The Digital Eye: Photographic Art in the Electronic Age*. Germany: Prestel. **OPTIONAL READING: (10)** • Blanks, T. and Sloman, P. (2013). *New Fashion Photography*. Germany: Prestel. • Freiman, L.D. (2012). *Aziz + Cucher: Some People*. Germany: Hatje Cantz. • Gatcum, C. (2011). *Light & Shoot: 50 Fashion Photos*. United Kingdom: Ilex. • Knight, N. (2009). *Nick Knight*. United States: Collins Design.

| | • Knight, N., Knight, N. and Ascoli, M. (1995). *Nicknight: Photographs*. Germany: Schirmer/Mosel Verlag GmbH.
• LaChapelle, D. (2004). *Hotel LaChapelle*. United States: Little, Brown and Company.
• Lamsweerde, I.v., Matadin, V. and O'Brien, G. (2013). *Pretty Much Everything*. Germany: Taschen GmbH.
• Travers, P. and Harkness, B. (2012). *The Complete Guide to Organising & Styling Professional Photo Shoots: Food * People * Products * Interiors * Gardens * Action*. United Kingdom: Apple Press.
• Walker, T. (2008). *Pictures*. Germany: teNeues Verlag GmbH + Co KG.
• Weski, T. (2007). *Andreas Gursky*. Germany: Snoeck Verlagsgesellschaft mbH. |
| **Other Learning Resources** | University Virtual Learning Environment: Module moodle site |