

IMAGE PRODUCTION



AME_4_DIF

BA (HONS) Digital Photography
Department of Arts, Media and English
Faculty of Arts and Human Sciences

Autumn Semester 2010/11

Level 4

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1. MODULE DETAILS

Module Title:	Image Production
Module Level:	2
Module Reference Number:	AME-3-BLP
Credit Value:	20
Student Study Hours:	200
Contact Hours:	48 (12 x 3 hour sessions with Ian Atkinson) (12 x 1 hour session with Chris Packham) (1 x 20 min tutorial with Ian Atkinson – schedule to be posted on blackboard in week 6)
Private Study Hours:	155
Pre-requisite Learning (If applicable):	none
Co-requisite Modules (If applicable):	none
Course(s):	Digital Photography
Year and Semester	2011 Semester 1
Module Coordinator:	Ian Atkinson
MC Contact Details (Tel, Email, Room)	TBA
Teaching Team & Contact Details (If applicable):	TBA
Subject Area:	Digital Photography
Summary of Assessment Method:	Pass/fail: Production portfolio 1 (weeks 4) Pass/fail: Photoshop exam (week 9) 20%: Production portfolio 2 (week 8) 60%: Production portfolio 3 (week 15) 20%: Production analysis (2000 words)

2. SHORT DESCRIPTION

The unit explores advanced studio and location image production and introduces students to professional pre and post-production tools for photographic image production. Building on image editing and photographic skills acquired at Level 1, students will learn industry standard approaches to image production and creative thinking. Students will be encouraged to experiment with these techniques in their own work, producing a portfolio of high quality images.

3. AIMS OF THE MODULE

- To enable you to work from theoretical material to a practical outcome

- To enable you to apply practical knowledge and skills
- To enable you to continue to develop innovate approaches and solutions
- To provide you with the framework for critical evaluation

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Research skills - you will develop a range of research methodologies that will contribute to the production of your own work in a critical context. You will need to identify key resources that you will refer to throughout the unit e.g. specific web sites, journals, libraries, bookshops, galleries. You will develop the ability to use these resources efficiently and to search for specific information quickly. You will also develop methods of sorting and collating the research data you have amassed, to prioritise or archive material in relation to your current work. You will identify the kinds of materials that will enrich your practice in both the immediate (short term) and long term - thinking ahead to the possibility of future work and projects.
- Analytical method of working - You will develop an analytical approach to working that allows you to make changes to the trajectory of your work based on the external influences you encounter. Responding to group criticism, tutorials, research developments and changes in your practical work. In order to progress analytically you must be able to make conscious decisions about the steps you take based on sound critical judgement of the relationship between the intentions of your work and what it is actually communicating (how it actually is). You are strongly recommended to position your chosen project in line with the research conducted within your dissertation.

4.2 Intellectual Skills

- Critical Analysis - You will develop an advanced approach to critical analysis of photographic work - both your own work and that of others. You will form these skills during group class discussions and during your project research and will

apply these skills to a project presentation at the end of the semester. Your critical opinions and language will be formed through reading relevant literature e.g. critical reviews of work, artists/photographers statements and through listening to your peers and university staff. Most importantly to develop a strong basis for a critical approach to photography you will need to view a great deal of work regularly throughout the project in galleries, magazines, web and books.

4.3 Practical Skills

- Time management - this project requires a great deal of commitment and self study - therefore good time management and organisation skills will be essential.

- Photographic skills – This unit will help you to develop a strong set of formal photographic and post production skills. You will learn advanced studio skills using the university lighting equipment and medium format cameras. As well as post production workflows that can be applied to a professional digital imaging environment. This can be summarised into categories of
 - a) **Prepress** – understanding a variable workflow to enhance colour correction, tonal contrast, sharpening, noise reduction and professional inkjet printing.

 - b) **Masking & Compositing** – understanding in an advanced manner the tools of photoshop that facilitate accurate and variable selection methods. Layer management and layer effects various forms of masking. The fundamental component of this workflow is the understanding of grayscale images/channels/selections and their importance in a masking/compositing work environment.

4.4 Transferable Skills

Students have an opportunity to develop:

- Research methods appropriate to media production work

- Self-management, including time and financial control
- Organised written documentation
- The ability to communicate their ideas
- Present ideas in a group context
- Professional working methods in digital photography

5. ASSESSMENT OF THE MODULE

Points Final Grade

70 % > 1st

60 – 69 % 2:1

50 - 59 % 2:2

40 – 49 % 3rd

<40 % Fail

GENERIC MARKING CRITERIA:

1st	Outstanding work: your conceptual framework has been effectively transported into the chosen format, with originality and technical skill. Outstanding presentation convincingly linked to the subject matter. Attention to detail such as captions, mounting and framing.
2:1	Well-presented, conscientious work, with a strong concept. While exploring an intellectually challenging idea, the project may be undermined by some minor technical problems; alternatively, while technically proficient, the project may be lacking conceptual rigour or originality. Nonetheless the work stands out as a strong project.
2:2	Well-presented project displaying a good research concept but somewhat unoriginal or not fully pursued in terms of intellectual coherence. Technically competent but may contain a number of significant errors or lack inspiration or ambition in the use of the medium. Alternatively it maybe be unrealistically ambitious and the research lack behind the proposal.
3rd	This represents a poor project in all aspects: unoriginal or poorly developed concept and incomplete research. Overall it will demonstrate a lack of basic understanding of the brief and problems in developing the basic technical skills to fulfil it.
Fail	Project failed to address all or most of the aspects formulated in the brief. The concept may be weak and /or unoriginal; technically, little or no attempt has been made to achieve the required basic technical skills; presentation may also be poor.

The Unit contains 5 essential examination elements. To pass this course you must complete all elements with a minimum mark of 40%.

1. Pass/fail: Production portfolio 1 (weeks 1 – 4)
2. Pass/fail: Photoshop exam (week 9)
3. 20%: Production portfolio 2 (weeks 5 – 8)
4. 60%: Production portfolio 3 (weeks 9 – 15)
 1. 5. 20%: Production analysis (2000 words) **Portfolio 1. Pass/Fail**
 - 4 test images made in weeks 1 – 4 printed A4
 - Process book & research journal
 - Plan of Works

Portfolio to be submitted to photography office no later than 5 pm 22th October

2. Photoshop Exam (week 9) Pass/Fail

Thursday 12 November Keyworth Building 10 - 1

- Part i. Photoshop masking and using layers workflow (1 hour)

You will complete 3 tasks, utilising specifically skills learnt and developed within the Masking element of the course. The tasks will refer specifically to skills demonstrated in workshops, Photoshop Masking and making selections. You will edit images using photoshop CS5 on the LSBU macintosh computers.

Learning Resources

Essential: *Photoshop Masking and Compositing (Eismann), Photoshop CS5 Keyboard shortcuts list, Photoshop Retouch and repair (Eismann)*

Recommended: *Photoshop CS5 Bible (Wiley press), Photoshop CS5 Classroom in a book (Adobe press), Lynda.com tutorials, Kelby.com tutorials, Photoshop Channels and Masks Bible (Wiley),*

- Part ii. Prepress colour correction work flow (1 hour)

You will correct a selection of images according to the prepress colour correction workflow demonstrated in weeks 1-3. For each image edited you will be required to write basic notes in the image using the notes tool to describe the stages used (specific blending modes used, sharpening and colour correction method undertaken)

- Part iii. Photoshop CS5 Preparing images for printing (1 hour)

You will complete a practical exam, questioning your knowledge of image sizing and preparing images using icc colour profiles for printing.

Learning Resources

Essential: theprintspace.co.uk

<http://www.theprintspace.co.uk/photoshop-and-colour-management-techniques.php>

Photoshop for Photographers CS5 (Evening) Focal Press

<http://www.photoshopforphotographers.com/pscs4/downloads/Preparingfor-print.pdf>

Recommended: Photoshop CS5 Bible (Wiley), Photoshop CS5 Classroom in a book (Adobe), theprintspace.co.uk spectrumphoto.co.uk

Learning Resources

Recommended: Youtube video tutorials, Picture Postcard Work Flow by Dan Margulis (video series), Adobe Kuler, Professional Photoshop (Dan Margulis), LAB colour the Canyon Conundrum (Dan Margulis), Photoshop CS5 Bible (Wiley), Photoshop CS5 Classroom in a book (Adobe), Lynda.com tutorials, Kelby.com tutorials,

3. Portfolio 2. (20%)

The brief for this portfolio will be distributed in week 4.

You will be required to produce 4 images with a specific theme. You can use medium format cameras or 35mm digital SLR cameras. All images must be printed A4 1 image per page (framed on the page as you like) with your student number, image title and student name clearly written on the back of each page.

You must carefully research and plan each image, you are allowed to use the photography studio but must be responsible for booking it yourself. It is available to your class during Thursdays all day, but you are strongly recommended to book in advance for other use of the studio with chris.

The work for this exam must be submitted to the faculty by 5 pm on 19th November (week 8)

4. Portfolio 3. (60%)

The brief for this portfolio will be distributed in week 8.

As with the previous portfolio you must research the images carefully and make broad use of the studio and digital photography facilities.

All images submitted must be shot on medium format cameras.

The work for this exam must be submitted to the faculty by 5 pm on 14th January

5. Project analysis (20%)

Full description of the project analysis will be distributed in week 8.

You will be required to write 2000 words describing the production method and research completed for portfolios 2 & 3.

The work for this exam must be submitted to the faculty by 5 pm on 14th January

6. FEEDBACK

You will receive feedback on the development of your work during class tutorials and seminars. Final feedback on the submitted work will be delivered during the week commencing January 25th. Feedback will also be given on a weekly basis as the work develops.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

This unit will cover 3 main areas of photographic production:

1. Key concepts of Digital Workflow
2. Key concept of image production
3. Image editing software: Adobe Photoshop CS3 and Capture One Pro

7.2 Overview of Types of Classes

The unit will be taught through hands-on practical sessions in the media labs and in the photographic studio. This Module is taught one session per week on Thursday from 10-2 within the media labs and studios. At the start of the semester the class will be divided into 4 groups for the purposes of studio practice. In the afternoon sessions you will have photography workshops and project tutorials on alternating weeks. Please stick to the same group throughout the semester, as failure to do so disrupts the workshops.

7.3 Importance of Student Self-Managed Learning Time

This module is focused on learning practical skills that relate to the use of cameras and imaging software that will underpin your understanding of image production. The skills acquired in this module will form the basis of all the subsequent projects you will develop in the coming years. It is therefore crucial that you take the time to familiarise yourself thoroughly with the interface of the digital camera, capture software and Adobe Photoshop. It is important to study the capture one software at your own pace until you feel comfortable with all the functions of it. It is also crucial to practice photoshop sufficiently to have a solid grasp of all the aspects of the program that we will cover.

7.4 Employability

Excellent camera skills and photoshop skills are highly important for anyone wanting to work in the field of digital photography. In addition to these you will learn to develop an idea into a finished product and will start assembling images for a personal portfolio.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1. Morning Session: Course Introduction

workflow (part 1)

- Course overview Introduction to the module
- Production values, the work of digital photographers
- Understanding work and workflow

Overview of:

- Capture to print
- Key concepts in digital capture
- Icc profiling
- Introduction to Layers and layer masks

Afternoon session – Introduction to medium format cameras

Week 2. Morning session: Prepress work flow (part 2)

- Photoshop methods of unsharp masking and its variables
- Application of USM in selected channels, or locally
- LAB Sharpening Understanding Colour theory
- Curves revision
- Colour correction methods

Afternoon session: Using medium format cameras

Week 3. Morning session: Work in Progress Critique

Each student to bring process books and test shots to morning session

- Group discussion
- Critical approaches to image analysis
- Photoshop workshop, techniques related to specific student work

Afternoon session: Advanced studio lighting.

Week 4. Morning session: Photoshop revision week (no taught class)

Afternoon session: Constructing a narrative, studio workshop

Portfolio 1 consisting of 5 images is due into the photography office by 5 pm 15th October. This element of the course is compulsory and to pass the unit you must submit.

Details of portfolio project 2 will be handed out in week 4.

Week 5. Morning session: Masking work flow (*Part 1: Selection Tools & Techniques*)

- Advanced layer masks
- Creating masks, pen tool and quick mask
- Selections
- Channels

Afternoon session: shooting tethered

Week 6. Morning session: No Photoshop class (visit to National Portrait Gallery)

Afternoon session: Visit The Printspace

Week 7. Morning session: Masking work flow (*Part 2: Working with Layers and Masks. Preparing images for print*)

- Types of Photoshop Masks
- Working with Alpha Channels
- Creative Techniques Using Alpha Channels
- LAB colour corrections
- Soft proofing
- Icc profiling

Afternoon session: Lighting on location

Week 8. Morning session: No Photoshop class (production week)

Afternoon session: (production week)

Portfolio part 2 consisting of 4 photographs must be handed in by 5 pm on 12th November to the faculty.

Details of portfolio project 3 will be handed out in week 8.

Week 9. Morning session: Photoshop Exam – please arrive in Keyworth Lab at 9.30 a.m. ready to start at 10.00

- Masking and blending work flow (1 hour)
- Prepress colour correction (1 hour)
- Preparing images for print (1 hour)

Afternoon session: Group Critique.

Week 10. Morning Session: Tutorials

Afternoon Session: Production week

Week 11. Morning Session: Tutorials

Afternoon Session: Production week

Week 12. Morning Session: Production week

Afternoon Session: Production week

Portfolio 3 and Project analysis must be handed in by 5 pm on 14th January

Feedback will take place during the week commencing January 25th

9. STUDENT EVALUATION

Students required to module to have stronger emphasis of professional quality image production. The changes in the module reflect these requests.

10. LEARNING RESOURCES

10.1 Core Materials

These are suggestions only, for learning resources specific to your area of research please consult the Module tutor

Adam H-C. (2004) Karl Blossfeldt. Taschen

Adobe Creative Team (2004) Classroom in a Book: Adobe Photoshop CS
Adobe Press

Allen J.J.(2001) Posing and Lighting Techniques: For Studio Portrait
Photography. Amherst

Armstrong C. (2004) Cezanne in the Studio: Still Life in Watercolours. Getty Art
History Information Program

Aronoff, Janee (2002) Photoshop 7 professional photographic techniques.
Birmingham : friends of ED

Baker J. (1987) Henry Lee McFee and Formalist Realism in American Still Life,
1923-36. Bucknell UP

Bavister S. (2001) Lighting for Portraits. RotoVision

Billingham R. (2000) Ray's a Laugh. Scalo
 Binder J. (1997) The Lighting Cookbook: Foolproof Recipes for Perfect Glamour, Portrait, Still Life and Corporate Photographs. Amphoto books
 Bown J. (2001) aces: The Creative Process Behind Great Portraits. Collins & Brown
 Bush R. (1998) Affectionate Man: A Photographic History of a Century of Male Couples, 1850-1950. Saint Martin's Press
 Busselle M. (1999) Still Life and Close Up Photography. Rotovision
 Cady B. (1999) Icons of the 20th Century. Hardie Grant books
 Caplin, Steve (2004) How to cheat in Photoshop : the art of creating photorealistic montages. Amsterdam ; Boston : Focal Press
 Child John, Mark Galer (2002) Photographic lighting. Oxford : Focal
 Clark L. (2001) Tulsa. Grove Press
 Clarke Graham (1997) The photograph. Oxford : Oxford University Press
 Davenport G. (1999) Coming of Age. Aperture
 Eismann Katrin. (2004) Photoshop restoration & retouching.
 Goldin N. (1987) the Ballad of Sexual Dependency. Aperture
 Grace D. (1999) The Drag King Book. Serpent's Tail
 Grecco M. (2000) The Art of Portrait Photography: Creative Lighting Techniques and Strategies. Amherst Media, U.S.
 Greer F. (2004) The World's Top Photographers: Portraits: And the Stories Behind Their Greatest Images. RotoVision
 Harris M. (1998) Faces of Twentieth Century: By 20 of the Greatest Photographers. Abbeville Press
 Hope T. (2001) Still Life (Black and White) RotoVision
 Howell G. (2000) Photographs by Snowdon: A Retrospective. HNA Books
 Hurter B. (2004) The Portrait Photographer's Guide to Posing. Amherst Media Indianapolis, Ind. New Riders
 Kelby Scot (2003) The Photoshop CS book for digital photographers. Indianapolis, IN : New Riders
 Kelsh N. (2001) How to Photograph your Family: Getting Closer with Your Camera and Your Heart. Stewart, Tabori & Chang
 Kenzo I. (1998) Still Life. Arena
 Kirst B. Secrets of lighting on location: Photographer's guide to Professional lighting techniques. Amphoto Books
 Knight N. (2000) Flora. Schirmer/Mosel Verlag GmbH
 LaChapelle (1996) Lachapelle Land. Simon & Schuser
 LaChapelle D. (1999) Hotel Lachapelle. Little, Brown and Company
 Lawrence D. (2005) Bound: Shibari Style Impressions. Glitter
 Lister Martin (ed.) (1995) The photographic image in digital culture. London, Routledge
 Mapplethorpe R. (2003) Robert Mapplethorpe: Spezial Fotografie (Stern Portfolio) teNeues Publishing (Uk)
 Massenqill R. (2001) Naked Men. Serpent's Tail
 Master K. (2005) Shibari: The Art of Japanese Bondage. Glitter.
 Mauner G. (2001) Manet: The Still-Life Paintings. Harry N. Abrams
 McDonald T. (2002) The Business of Portrait Photography. Amphoto Books
 Newton H. (1995) Big Nudes. Schirmer
 Newton K. (2005) Stilled: Contemporary Still Life Photography by Women. Ffotogallery
 Paul B. (2007) Wolfgang tillmans: Still Life (Spiral-bound) Harvard University Art Museums

Pegram B. (2004) Professional Model Portfolios: A step by Step Guide for Photographers. Anherst Media, U.S.

Penn I. (2001) Still Life: Irving Penn Photographs 1938-2000. Thames & Hudson

Perweiler G. (1984) Secrets of Studio Still Life. Amphoto books

Polhemus T. (2000) The Customized Body. Serpent's Tail

Rathbone E. (2001) At home with the Impressionists: Still Lives from Cezanne to Van Gogh. Universe Publishing

Rathbone E. (2001) Impressionist Still Life. Harry N. Abrams

Rheims B. (2000) X'mas. Kehayoff (Gina) Verlag, Germany

Salgado S. (1997) Workers: Arhaeology of the Industrial Age. Aperture

Salgado S. (2000) The Children: Refugees and Migrants. Aperture

Searle A. Nobuyoshi Araki: Tokyo Still Life. Iknon Gallery

Selman R. (1992) Conceptual Still Life Photography: General Still Life, Food, Interiors No.4 (Conceptual Still Life Photography) Watson-Guptill Publications

Smith J. (2001) corrective Lighting and Posing: Techniques for Portrait Photographers. (2001)

Smith J. (2004) Posing for Portrait Photography: A Head to Toe Guide Amherst Media, U.S.

Speliotis S. (2002) Asia Bondage. Goliath

Strudes J. (2000) Jock Sturges. Scalo

Weisberg G. (1979) Charding and the Still Life Tradition. Indiana University press.

Wilson L. (2006) In the American West: Richard Avedon, Photographs 1979-1984. Thames & Hudson

10.2 Optional Materials

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